1884

COMPLETE METHOD

FOR THE

BANJO

CONTAINING RUDIMENTARY STUDIES, SCALES, EXERCISES, AND PIECES CORRECTLY FINGERED AND PROGRESSIVELY ARRANGED, FOR LEARNING TO PLAY THE BANJO, WITH OR WITHOUT A MASTER.

BY

A. BAUR.

NEW YORK:

Published by **WM. A. POND & CO.**, 25 Union Square,

(Broadway, bet. 15th & 16th Streets.)

CHICAGO MUSIC CO., 152 STATE STREET, CHICAGO.

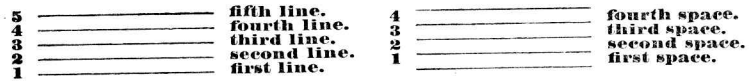
Copyright, 1884, by Wm. A. Pond & Co.

RUDIMENTS OF MUSIC.

ALL musical sounds vary according to *pitch*, or *tone;* and in order to express a sound that may be *high* or *low*, we use what is called a Staff.

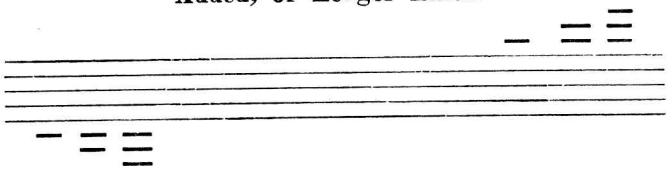
The Staff consists of five parallel lines, and all notes are expressed by characters written either upon them or the spaces between them.

The lower line is designated as the *first* line, and the space between the first and second line as the *first* space. There are five lines and four spaces, which are named as follows:



When we wish to express sounds that may be higher or lower than those which occur upon the staff, we use what are termed

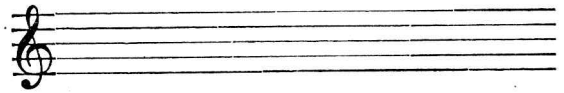
Added, or Ledger Lines.



These lines are placed either above or below the staff, according to the pitch of tone we wish to indicate.

At the left hand of every staff we employ a character called a CLEF. There are two Clefs in general use; the Treble Clef, and the Bass Clef. The Treble Clef only is used for Banjo Music.

The Treble, or G Clef.



Notes, or Characters used to express the Length of Sounds.

As every sound varies in regard to duration, we express the time by characters called Notes.

The longest sound in general use is called a Whole Note, which is expressed by this character (𝅝), the sound of which is continued while we count four.

It matters not whether the stems be made to turn upward or downward, the situation of the body of the note determines its tone. We frequently observe them written as in the following examples, but in vocal music each syllable is particularly provided for by a precise division of the stems or ties.

EXAMPLE.

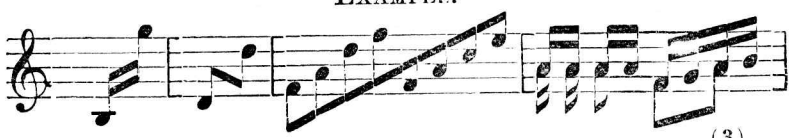
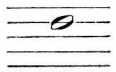
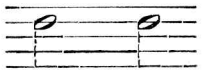



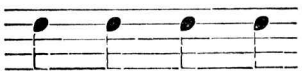
TABLE OF THE NOTES AND THEIR PROPORTIONS.

1 whole note,



is equal to 2 half notes,



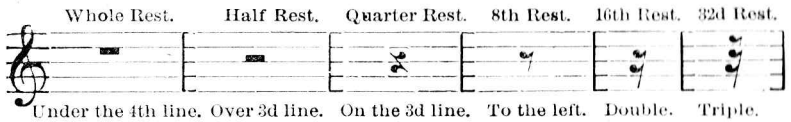
which are equal to 4 quarter notes,

which are equal to 8 eighth notes,

which are equal to 16 sixteenth notes,

which are equal to 32 thirty-second notes.

OF RESTS, OR MARKS OF SILENCE.

During the performance of all music, time passes away, and that which is passed in silence must also be provided for. For this purpose we use characters called *Rests:* each note has its corresponding Rest, the time of which is equal to the note it represents.



Rests have no particular situation upon the staff, though generally used as shown above.

OF TIME.

A Dot following a note or rest, adds one half its value to its actual length.

A whole note with a Dot, 𝅝 · is equal to 𝅗𝅥 𝅘𝅥

A second dot thus: 𝅝·· adds one half to the first dot, 𝅗𝅥 𝅘𝅥 𝅘𝅥

A Slur or Tie, ⁀ ‿ above or beneath any two or more notes of the *same* kind, indicate that these are to be performed as one note, the length of which is equal to the time of all combined; but the same placed over or under any combination of *different* notes, shows that the tones are to be connected in a smooth and flowing style.

A figure 3 above or beneath any three notes 𝅘𝅥 𝅘𝅥 𝅘𝅥 3 signifies the same are to be performed in the time of two notes of their actual duration, and the time is equally divided among the three. A figure 6 in the same manner indicates the time of four 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 6 to be given to the 6, and each note to be of equal duration. The same rule is to be observed with respect to other figures, as 5, 7, 9, etc., the five are to be played as four, seven as six, and nine as eight of the same species.

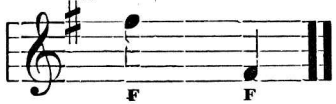
A Sharp, (♯) placed before a note *raises* it a semitone.

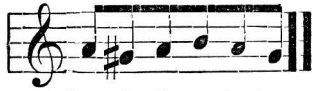
A Flat (♭) " " " *lowers* " "

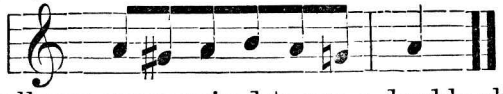
A Natural, (♮) restores the original sound, and, therefore, may be used to either raise or lower a tone, possessing the qualities of the sharp and flat combined.

EXAMPLE.

Sharps or flats at the beginning of any music affect certain notes throughout the entire piece

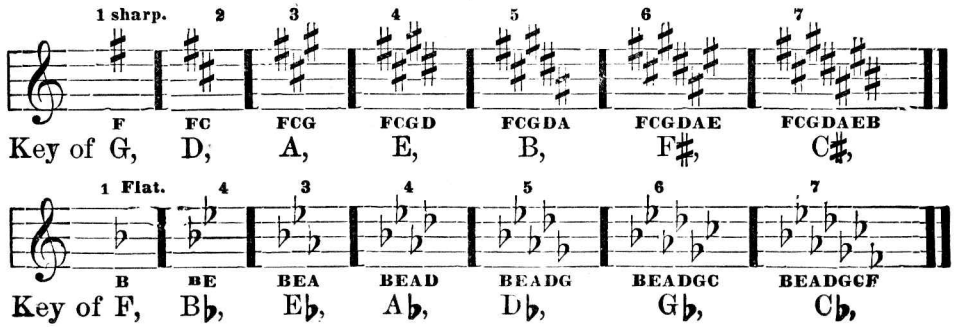
Thus, a sharp placed upon the fifth line, at the commencement of any piece, indicates that every note situated upon that line is to be raised a semitone, and also its octave, whether situated above or below; thus in the signature of one sharp the lower F is also made sharp, although it is expressed by placing the signature upon the fifth line only.

Whenever a piece is written with one sharp, it is always F that is made sharp; two sharps, always F and C; three sharps, F, C, and G, etc. The same applies to the flats: one flat is always B; two flats, B and E; three flats, B, E, and A, etc.

Any sharp, flat, or natural occurring throughout a piece, not being expressed at the beginning, is called an accidental, and affects only the note before which it is placed, except that note again occurs in the measure; thus:

this sharp applies to the sixth note as well as the second, being in the same measure: and if the second was written upon the space above the staff, instead of the second line, it would also be made sharp, if not contradicted by a ♮, as in this example;



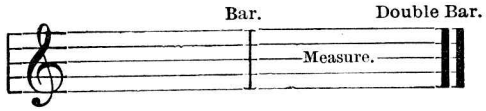
Occasionally we are required to use a double sharp (×), or a double flat (𝄫), when we wish to raise a tone that has already been made sharp, or to lower a tone previously made flat.

Every note can be made sharp or flat; and, therefore, the Signature which establishes a key can contain as many as seven sharps, or seven flats.



OF TIME.

All Music is divided into regular portions, by small perpendicular lines, called Bars; and the spaces between these bars are termed Measures.



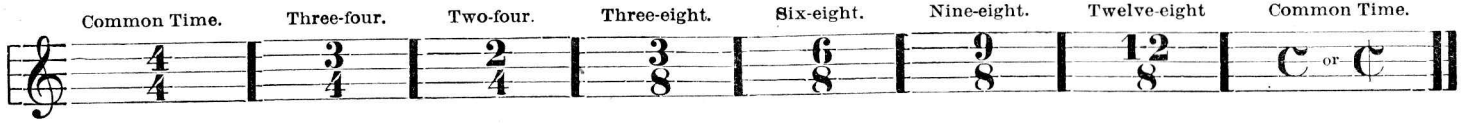
Double Bars are used to show the end of a strain, or the conclusion of a tune or melody.

Though the measures are not of an uniform size, yet, in every tune or melody they contain the same amount of time, which is always distinguished at the beginning by a character, or figures.

COMMON TIME is generally indicated thus: 𝄴 or 𝄵; but may be expressed by figures, thus: $\frac{2}{2}$ or $\frac{4}{4}$, etc.

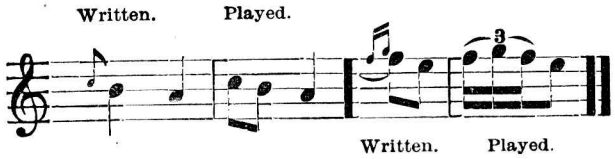
By Common Time, we understand that each measure contains the VALUE of a Whole note (𝅝), in whatever manner of notes and rests it may be produced, to which we must count or beat four; which is called keeping time.

The principal modes of expressing time are given in the following table: the upper figure indicates the number of notes in each measure, the kind of note being shown by the under figure. Thus, $\frac{3}{4}$ shows that the VALUE of three fourth notes is required to fill each and every measure.



OF SMALL NOTES, APPOGGIATUAS, or GRACE NOTES.

Grace notes are introduced for a particular effect, or embellishment, the time of such notes not being desired to complete the requirements of a measure, but always being taken from the following note, which, of course, must be abbreviated in the proper proportion.

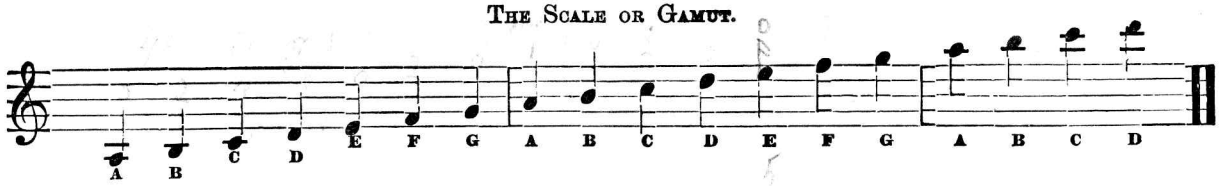
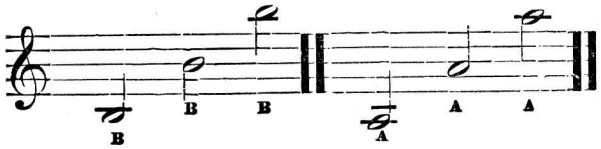
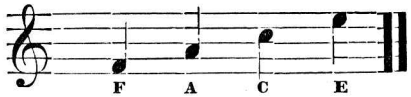
EXAMPLE.

Dots being placed above or below a series of notes, thus:

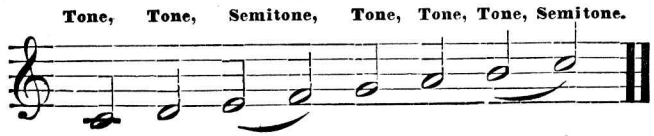
indicate a short, distinct movement, as if written thus:

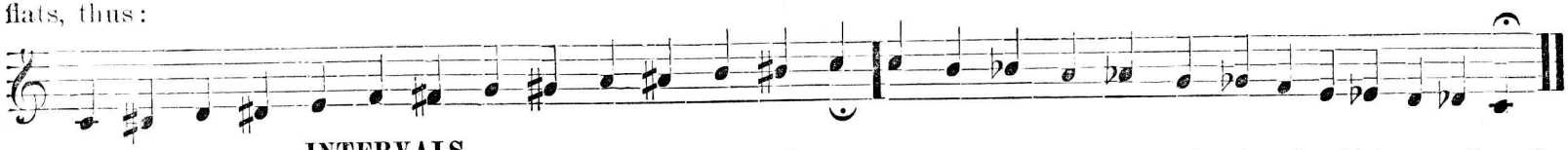
Round dots signify in a moderate style; but pointed marks, thus:

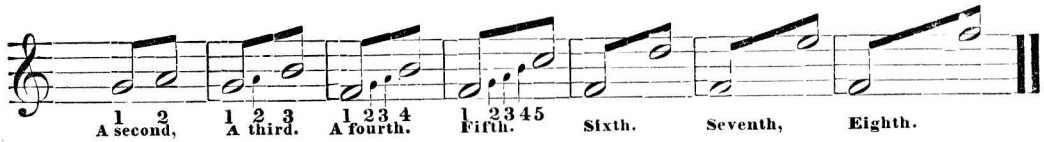
exceedingly brisk. A passage marked thus:

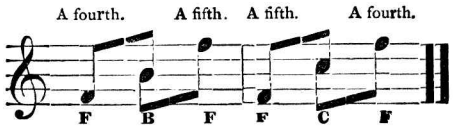
partakes of the same character, but of a tardy and more decided movement.

THE SCALE OR GAMUT.

All notes are named after the first seven letters of the alphabet; A, B, C, D, E, F, G, always repeating A after G. By this means we discover several notes of the same name, which may be readily distinguished by their situation upon the staff.

Those notes which have their situation upon the spaces may be easily remembered by observing that their names, F, A, C, E, spell the word FACE.

A variety of words may be formed from the complete scale, which may serve for amusement, as well as excellent practice.

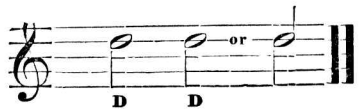
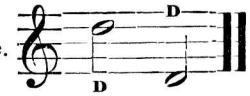
A scale, generally speaking, is a succession of seven notes, ascending or descending, which consist of five tones and two semitones.

The last note in this example is but the commencement of a new scale, and is given to illustrate the interval of semitone that occurs in continued series of successive sounds. The semitones occur between the third and fourth, and seventh and eighth notes.

The CHROMATIC SCALE consists of twelve semitones, which, in ascending are designated by sharps, and in descending by flats, thus:

INTERVALS.

An interval is the distance between any two successive sounds; the smallest interval is that of a half tone or semitone. In order to express an interval, we are required to include the first and last notes in reckoning the distance: thus the distance from one note to the next following is called a second, because two notes are required to express the interval.

The word octave is used to express the distance of any two notes from each other that bear the same name.

In calculating intervals, the distance is computed by counting upward. All intervals, when inverted, become of quite a different character; thus, a fourth, for example, becomes a fifth; a fifth inverted becomes a fourth.

A second becomes a seventh.
A third " sixth.
A fourth becomes a fifth.
A fifth " fourth.
A sixth " third.
A seventh " second.

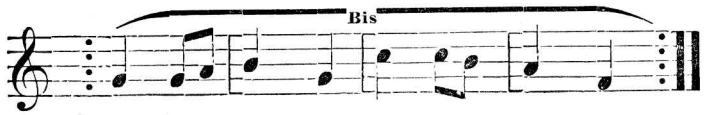
Unison becomes an octave. Two notes giving the same tone are said to be in unison.

UNISON.

which, when inverted, becomes an octave.

When the mark *D.C.*, which signifies Da Capo, occurs in any piece, it signifies that we must return to the first part and play it once before proceeding to the following strain. When it occurs at the end of any piece, it implies that we must return to the beginning and finish with the first strain, or at that double bar over which is placed a pause 𝄐, though this sign (𝄐) does not always signify the Finale of a piece,

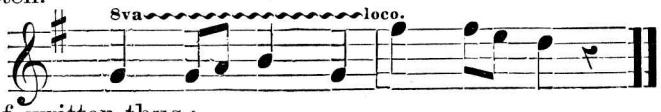
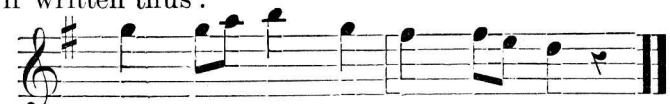
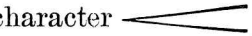
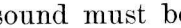
but that the performer may pause as long as he may think proper, for effect or embellishment.

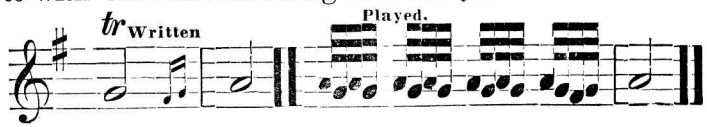
This mark 𝄋 is called a Sign; when it occurs for the SECOND time, we must return to where it previously occurred and proceed to the pause (𝄐) which is placed over a double bar at the conclusion of the piece.

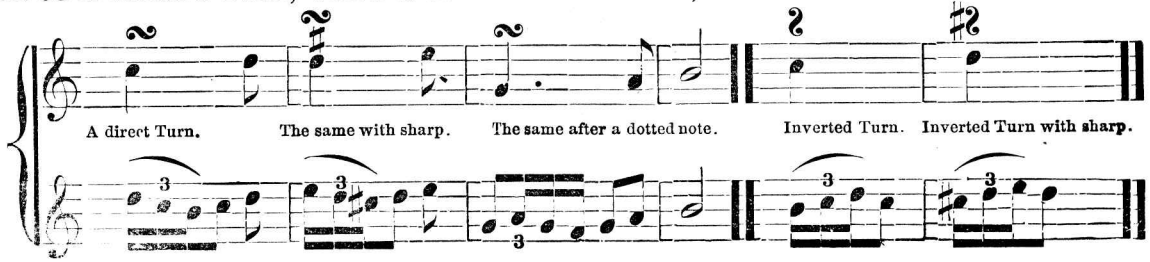
The word BIS over any number of bars signifies repeat; it is sometimes accompanied with dots at the bars, and always with a line that embraces the entire strain, which needs repetition, thus:



When the figures 1 and 2, or 1*mo.*, 2*mo.*, are placed over certain bars at the end of a strain that is to be repeated, it signifies that in playing the second time the first bar must be omitted and the 2*mo.* substituted, thus:

The character, 8va..... placed over any strain, signifies that the notes are to be played an octave higher than written until the word LOCO occurs, and then to be performed as written.

As if written thus:

This character  termed Crescendo, or Cres., signifies that the sound must be gradually increased from soft to loud; and  Diminuendo, or Dim., that the sound must be gradually diminished. The two characters combined constitute a SWELL, which expresses a gradual increase, to be followed by a moderate depression of sound.

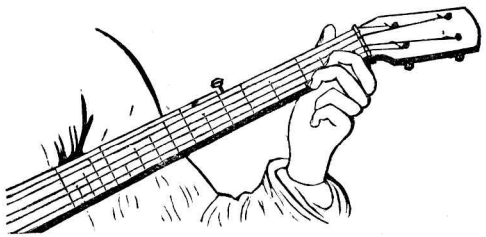
The Shake, (*tr*) is a quick and alternate repetition of a note with the next following note above.

This character 𝆔 is called a TURN, which is used as an ornament, or embellishment in this manner.



THE BANJO.

HOW TO HOLD THE BANJO.

Sit in an easy, natural position with the hoop or rim of the Banjo resting on the right thigh, close to the body. The neck or handle of the Banjo should be elevated so as to come nearly opposite the left shoulder. Let the neck rest lightly between the thumb and first finger, leaving the fingers free to stop the strings.



NATURAL POSITION OF THE LEFT HAND IN HOLDING THE BANJO.

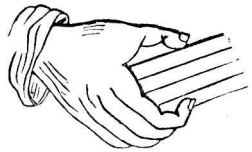
The ends of the fingers should be used in stopping the strings. When the ball (inside) of the finger is used the tone will sound muffled. To get a clear tone the strings must be firmly pressed down.

The signs for the left hand fingering, **0 1 2 3 4**, are placed over the notes, and indicate respectively: Open, 1st, 2nd, 3rd, and 4th fingers. A figure in a half circle, ⌒1 ⌒2 ⌒3 ⌒4, signifies that the note over which it is placed is to be sounded with the finger of the left hand, indicated in the half circle.

RIGHT HAND.

There are two styles of playing. The Banjo and the Guitar style. In the Banjo style of playing, the wrist should rest a little in front of the tail piece; only the thumb and first finger of the right hand are used, and a thimble or shield is worn over the first finger nail. The hand should be partly closed, with the first finger projecting a little in advance of the others; the thumb slightly bent over the fifth string, and the first finger over the first string. Strike the strings with the first finger and pull them with the thumb; the strings should be struck obliquely, so as to cause them to vibrate across the fingerboard. When using the thumb, the first finger nail should rest against the first string. When using the first finger, the ball of the thumb should rest against the fifth string. The short or 5th string is struck with the thumb only. When the first finger strikes any other string, it should slide to and rest upon the next string. The movement of the hand is obtained by swinging the hand from the wrist; the arm at the wrist is held still. This sign, ×, placed under a note,

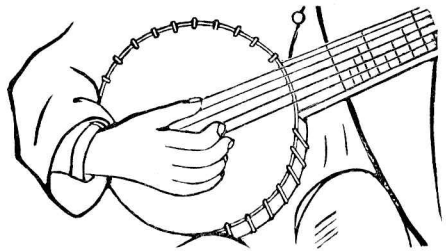
indicates that it is to be pulled with the thumb; the figure 1, placed under a note, indicates that it is to be struck with the first finger. Left hand fingering is the same in both styles of playing.



POSITION OF THE RIGHT HAND IN THE BANJO STYLE.

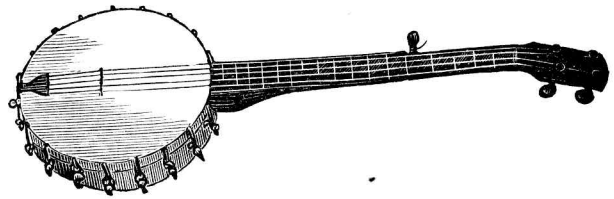
GUITAR STYLE.

Rest the arm on the rim of the Banjo the same as in the Banjo style. *Do not rest the little finger on the head.* The thumb, 1st, 2nd, and 3rd fingers are used in picking the strings. The first finger picks the 3rd string; the second finger the 2nd string; the 3rd finger the first string, and the thumb picks the 4th and 5th strings. This rule is seldom varied, although it is sometimes necessary to use all the fingers, thus: thumb, 5th string; 1st finger, 4th string; 2nd finger, 3rd string; 3rd finger, 2nd string, and 4th (little) finger, the first string.



POSITION OF THE RIGHT HAND IN GUITAR STYLE OF PLAYING.

When the Banjo is in proper position the strings are numbered from the bottom up. The short string is called the 5th, and the string on the opposite side of the fingerboard is called the first string.



HOW TO STRING THE BANJO.

For the 1st use a thin string that is expressly manufactured for that purpose. For the 2nd use a light Violin E string. For the 3rd use a heavy Violin E or very light A. The 4th (silver,) string is wound on fine silk, and made expressly for the Banjo. For the 5th use the same as 1st.

CARE OF THE BANJO.

After using the instrument let down the bridge, but do not loosen the strings; keep the Banjo in a case or bag if possible, and avoid subjecting it to extremes of temperature; never place the Banjo too near a fire or register, as it is apt to spoil the head and warp the handle.

HOW TO FRET THE BANJO.

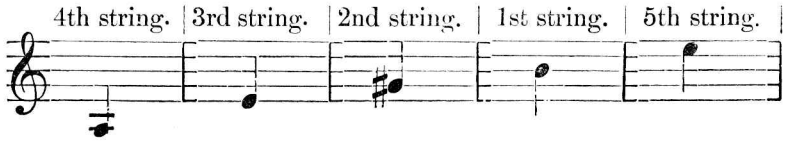
The best plan for fretting a Banjo is to take it to a reliable maker of Banjos and have it properly done; when this cannot be done, the following rule will answer: the bridge should have a fixed position; measure the distance from nut to bridge and divide into eighteen equal parts, and place the first fret one-eighteenth from the nut; then divide the distance from the first fret to the bridge into eighteen equal parts, and at one-eighteenth from the first fret place the second fret; then from the second fret to the bridge divide the distance into eighteen equal parts and place your third fret, and so on until you have as many frets as desired. To facilitate execution, narrow strips of light wood are inlaid across the neck, or pearl, or light wood dots are inlaid on the upper edge of the handle in place of frets.

HOW TO TUNE THE BANJO BY EAR.

Commence by tuning the 4th string to A or as near as you can get it. Stop the 4th string at the 7th fret (making E,) and tune the 3rd string to it. Stop the 3rd string at the 4th fret (making G♯,) and tune the 2nd string to it. Stop the 2nd string at the 3rd fret, or the 3rd string at the 7th fret (making B,) and tune the 1st string with it. Stop the 1st string at the 5th fret (making E,) and tune the 5th string with it, which will be one octave above the 3rd string.

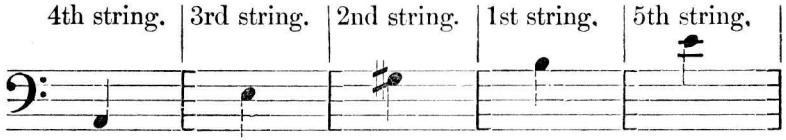
The Treble Clef only is used for Banjo music.

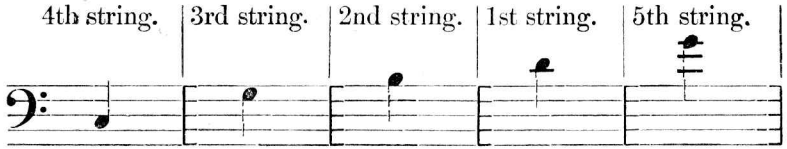
The Banjo in tune will make the following notes on the open strings:



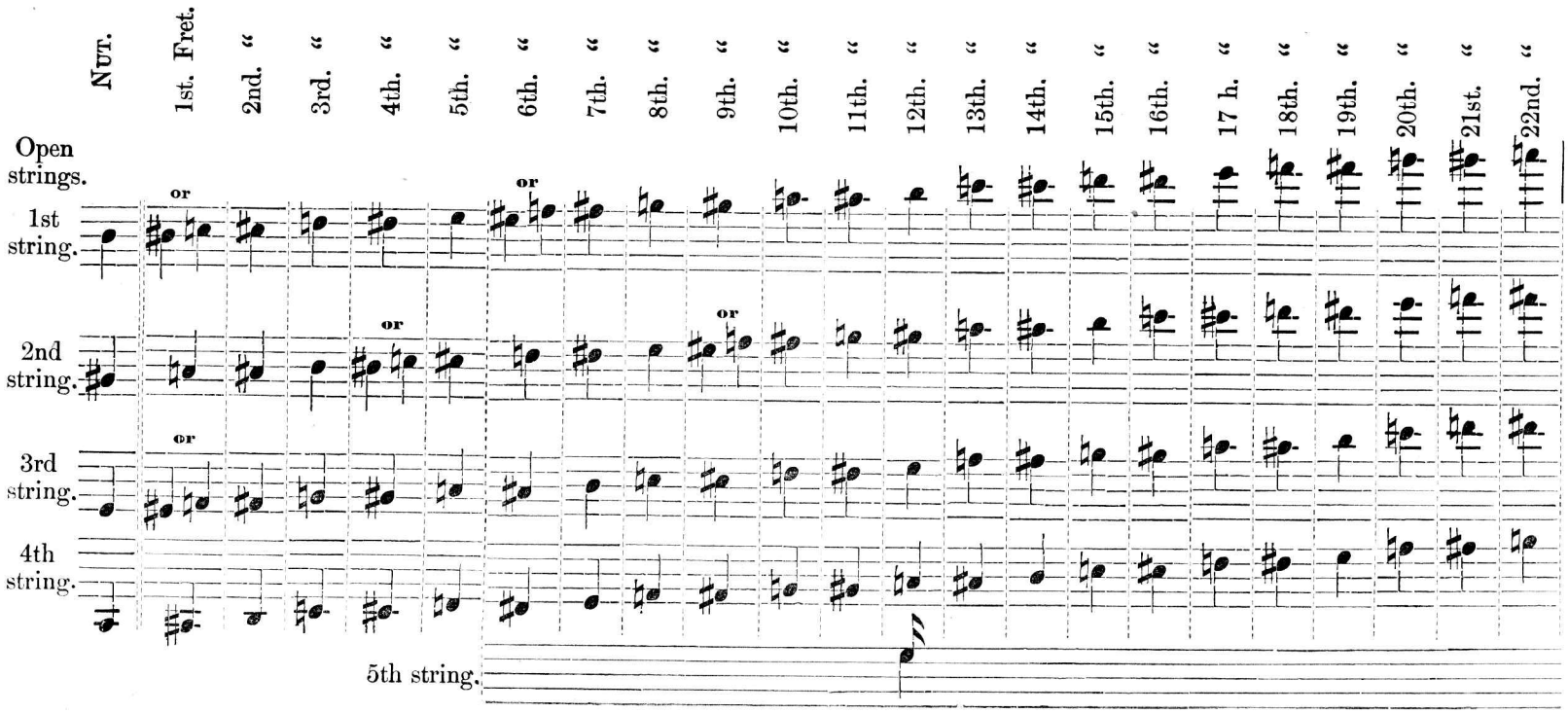
E, in the upper space, can be made on the first string at the fifth fret, or on the 5th string open. When it is to be made on the fifth string it is indicated by having a double stem, thus:

NOTE.—Banjo music is written and read in the Treble Clef, but the real tones are an octave below where written, thus: the Banjo in tune, as above illustrated, would be read in the Treble Clef, while the notes on the Piano to which the strings are tuned would be as follows:



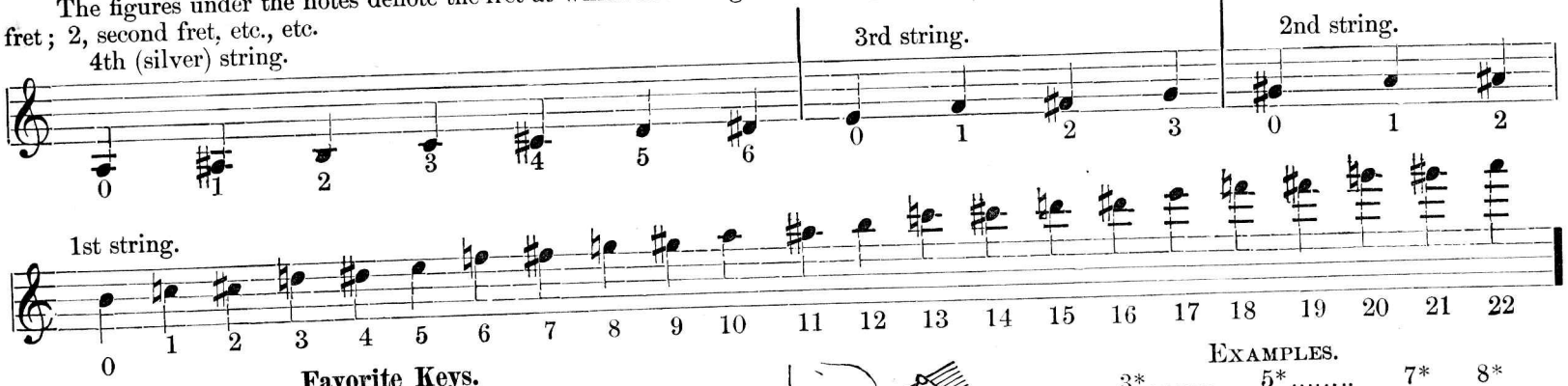
When the Banjo is tuned as above, it is said to be tuned in A Major. It is now customary to tune in C Major. For an instrument of ordinary size, 11 to 12 inches in diameter, C Major is to be preferred, as it is more brilliant. For C Major tune the Banjo to the following notes on the Piano, and read as if tuned in A Major:

FINGERBOARD OF THE BANJO.

Showing the notes on the different strings at each fret. The 5th (short) string has but one note, it is distinguished by having two stems, and is always played with the thumb.



Chromatic Scale for the Banjo.

The figures under the notes denote the fret at which the string is to be stopped to make the desired note; 0, denotes open string; 1, first fret; 2, second fret, etc., etc.



Favorite Keys.

The Banjo can be played in any Key, but like the Guitar, it has its favoite ones, or those easiest of execution, viz: A, 3 Sharps (Natural key of the Banjo); E, 4 Sharps; B Major, 5 Sharps; D Major 2 Sharps; G Major, 1 Sharp; F and B flat; A Minor and C Major, (Natural Signature); F♯ Minor, 3 Sharps; C♯ Minor, 4 Sharps; B Minor, 2 Sharps; E Minor, 1 Sharp, etc.

Positions.

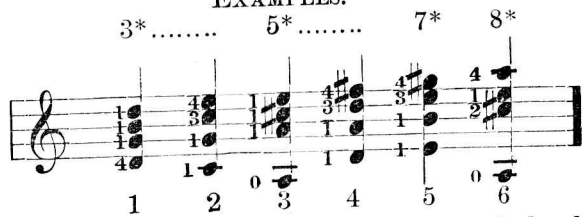
There are as many positions as there are frets upon the entire length of the finger-board. The first finger determines the position. The positions are indicated by an asterisk (*) and the number of the fret, thus: 6* written above the staff indicates the 6th position.

Chords.

A Chord is two or more notes struck together and played at once.

The Barre.

Press the first finger firmly across the strings at the required position, leaving the remaining fingers free to stop the strings if desired.

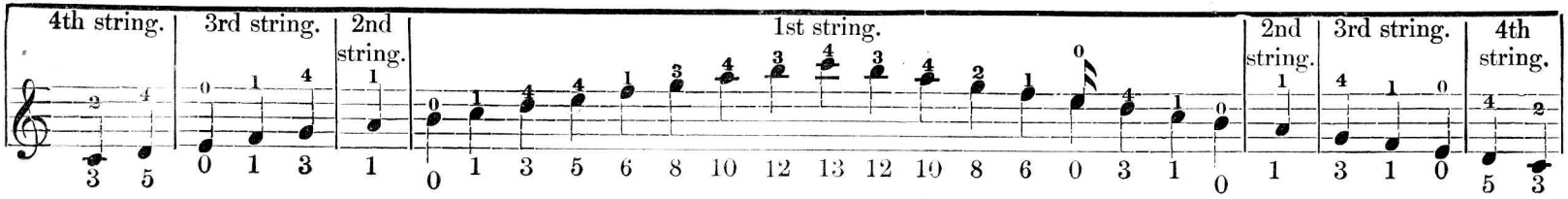
EXAMPLES.

No. 1. Place the first finger across the 1st, 2nd and 3d strings at the 3rd fret, stop the 4th string at the 5th fret with the 4th finger, making D, G, B and D. No. 2. Place the first finger across all the strings at the 3rd fret, and stop the 2d string at the 4th fret with the 3rd finger, stop the 1st string at the 5th fret with 4th finger. No. 3. Place the first finger across the 1st, 2nd, and 3rd strings at the 5th fret, leave 4th string open. No. 4. Place the first finger across all the strings at the 5th fret, stop the 2d string at the 6th fret with the 3rd finger, and the 1st string at the 7th fret with the 4th finger. No. 5. Move the first finger up to the 7th fret, stopping the 2d and 1st strings at the 8th and 9th frets. No. 6. Stop C♯ on the 3d string at the 9th fret, E on the 2d string at the 8th fret, A at the 10th fret on the 1st string, lower A open.

SCALES AND EXERCISES.

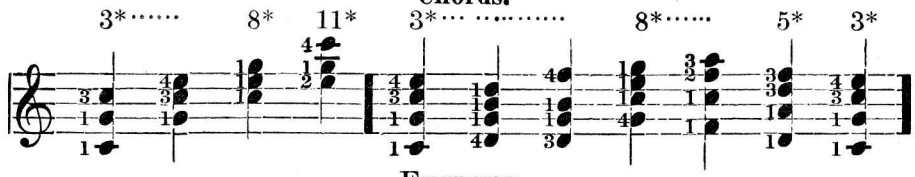
To assist the learner, all the notes in the following scales are figured above and below, thus:

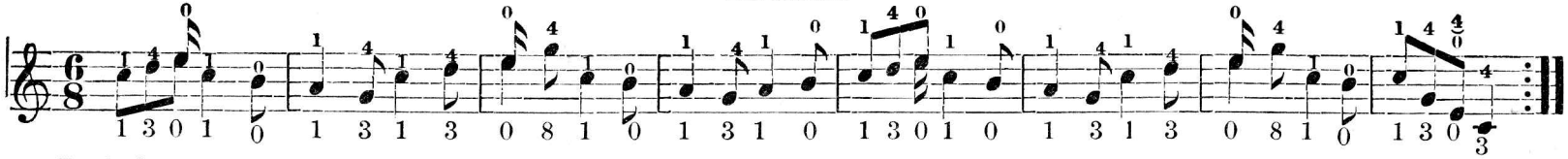
The figures placed above the notes denote the fingers of the left hand that are to be used in stopping the strings; the figures under the notes denote the frets at which the strings are to be stopped to make the desired note.

C Major.

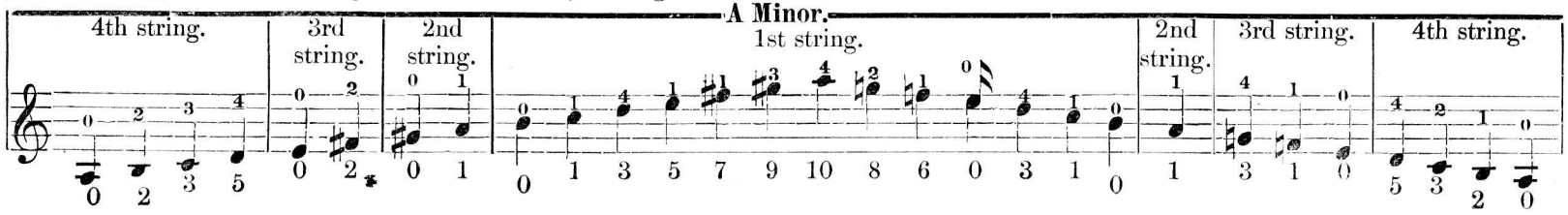


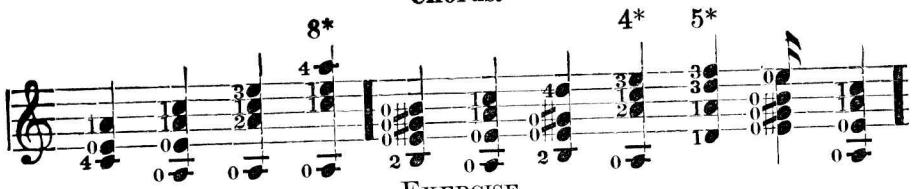
Chords.

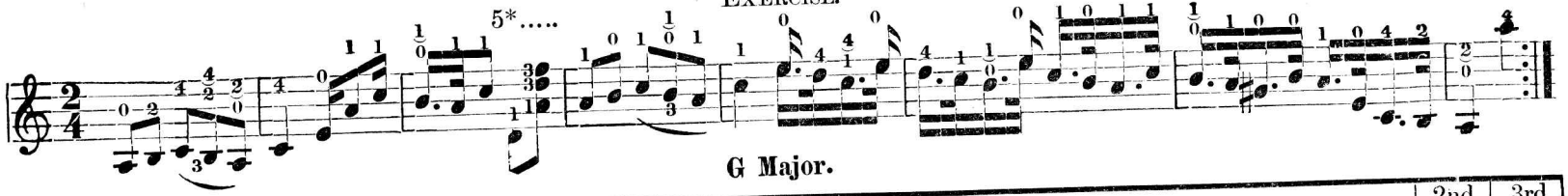


Exercise.

In the last measure stop G with the 4th finger on the 3rd string at the 3rd fret, strike it with the 1st finger of the right hand, and then pull the string with the 4th finger of the left hand, making E.

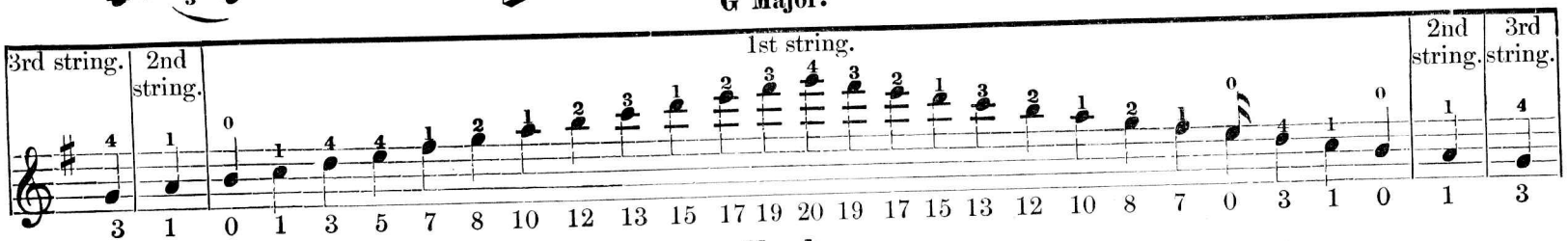
A Minor.

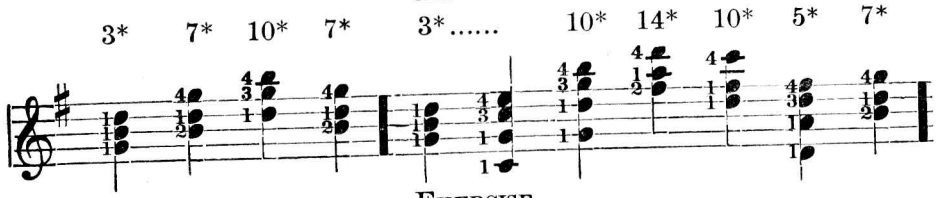


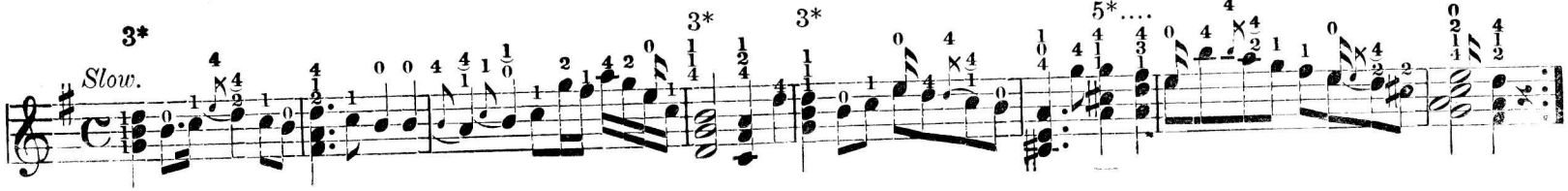
Chords.

EXERCISE.

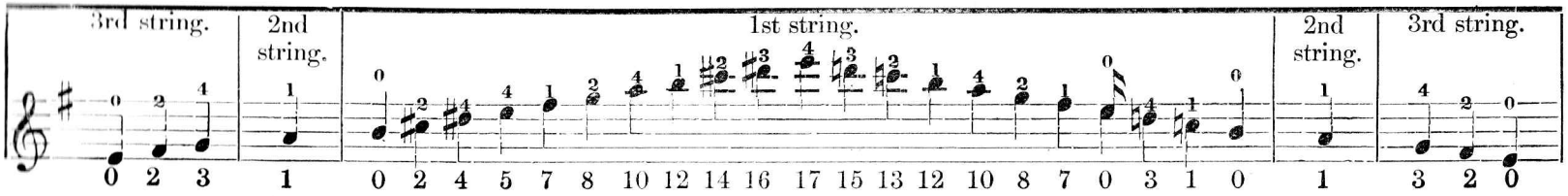


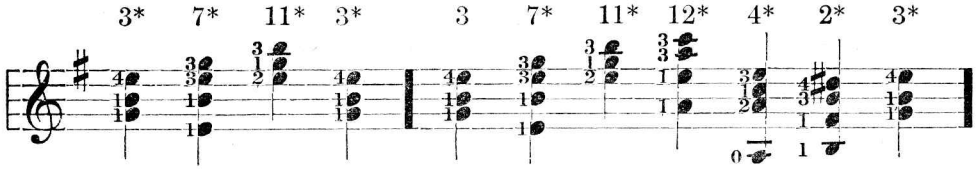
G Major.



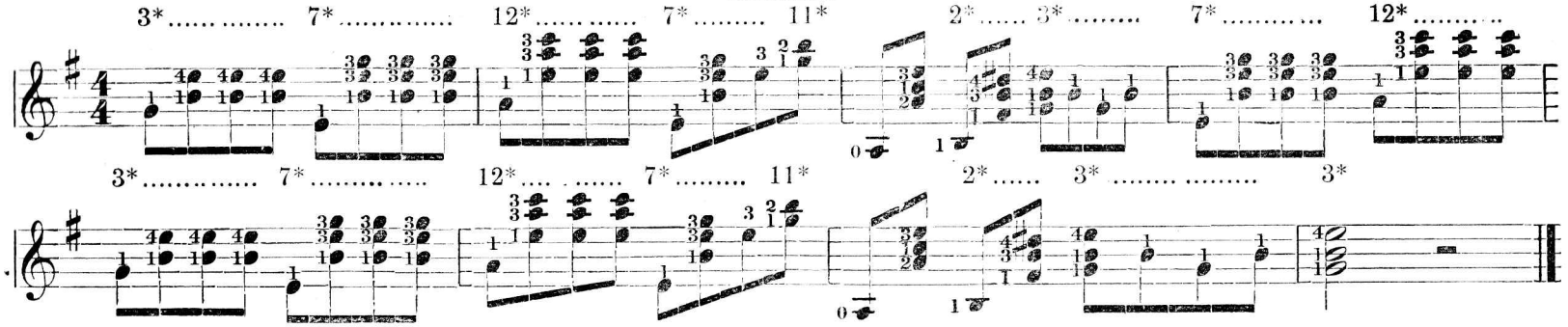
Chords.

EXERCISE.



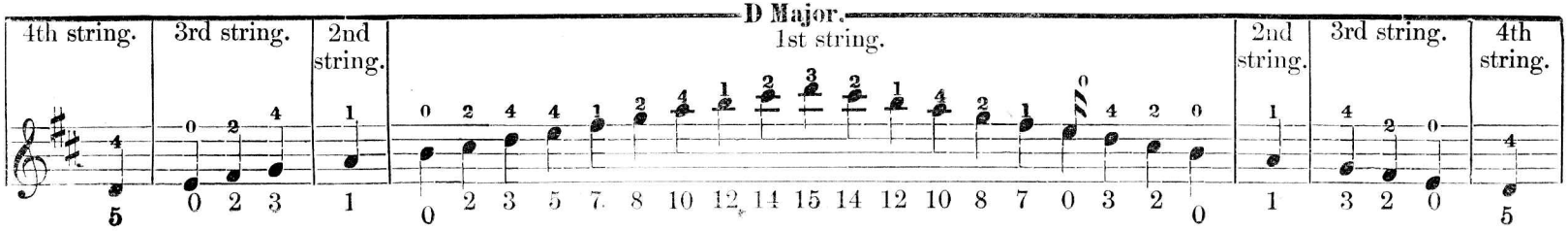
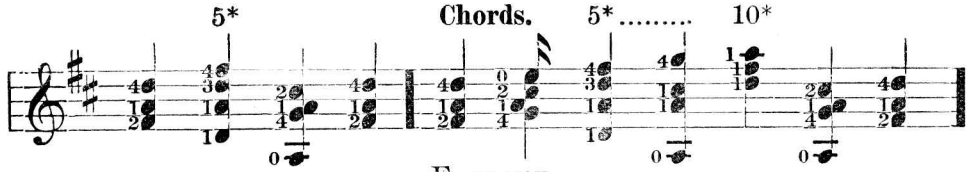
E Minor. Same Signature as G Major.

Chords.

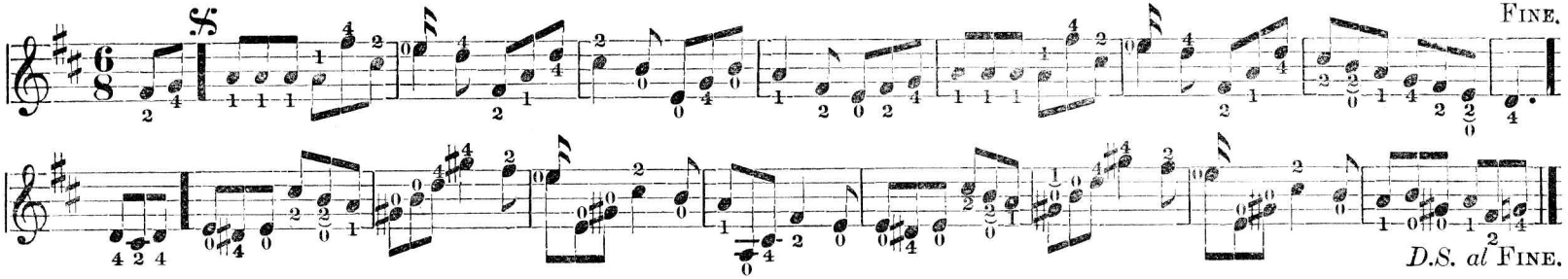
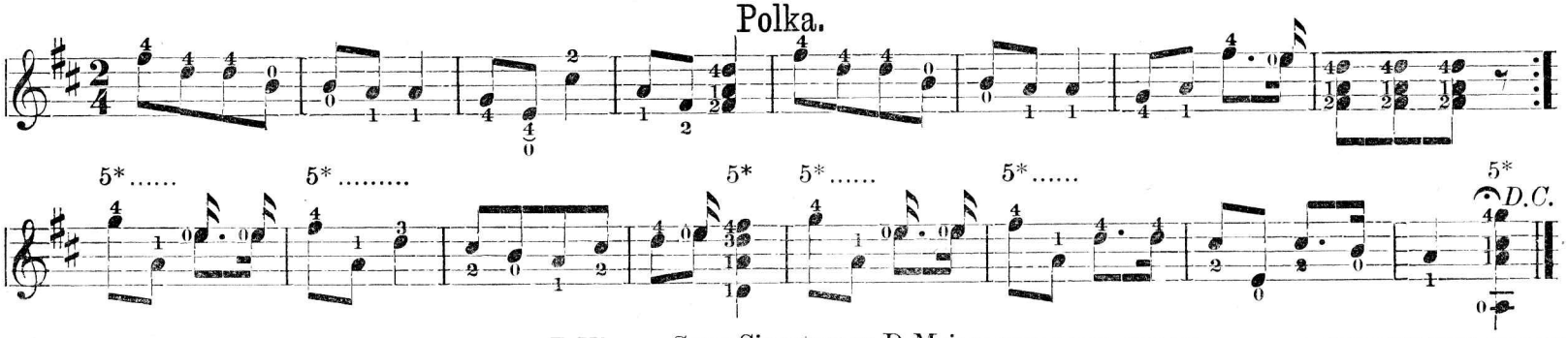


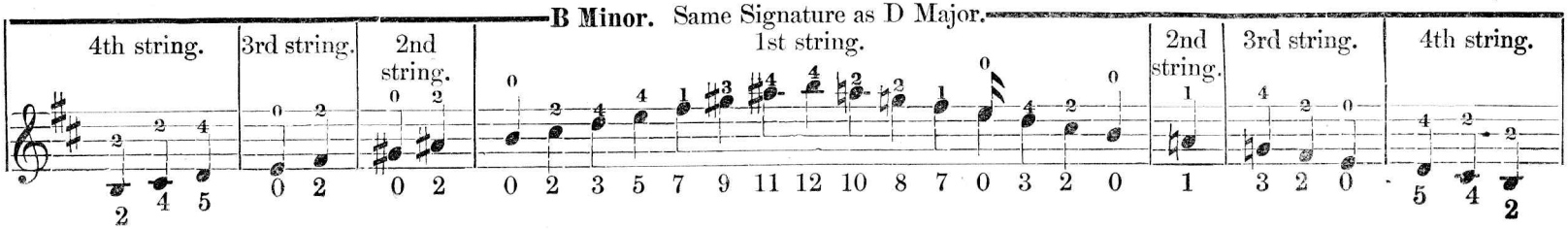
EXERCISE.



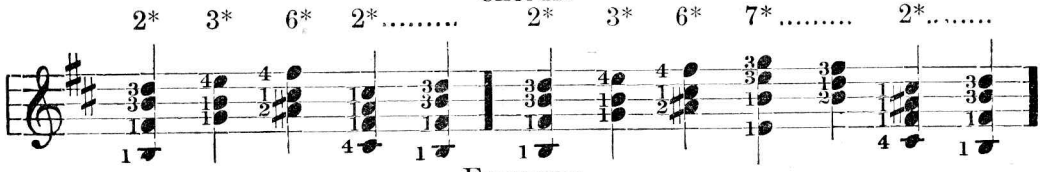
D Major.

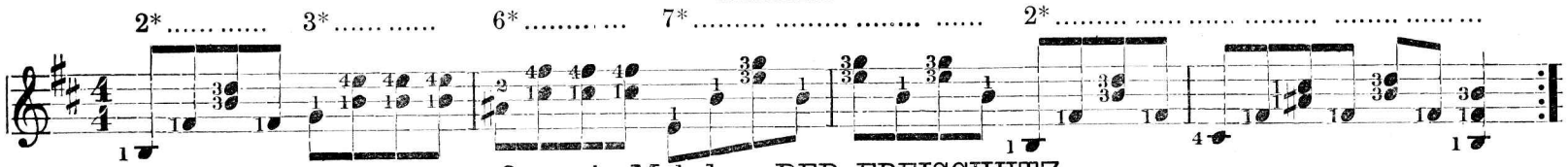
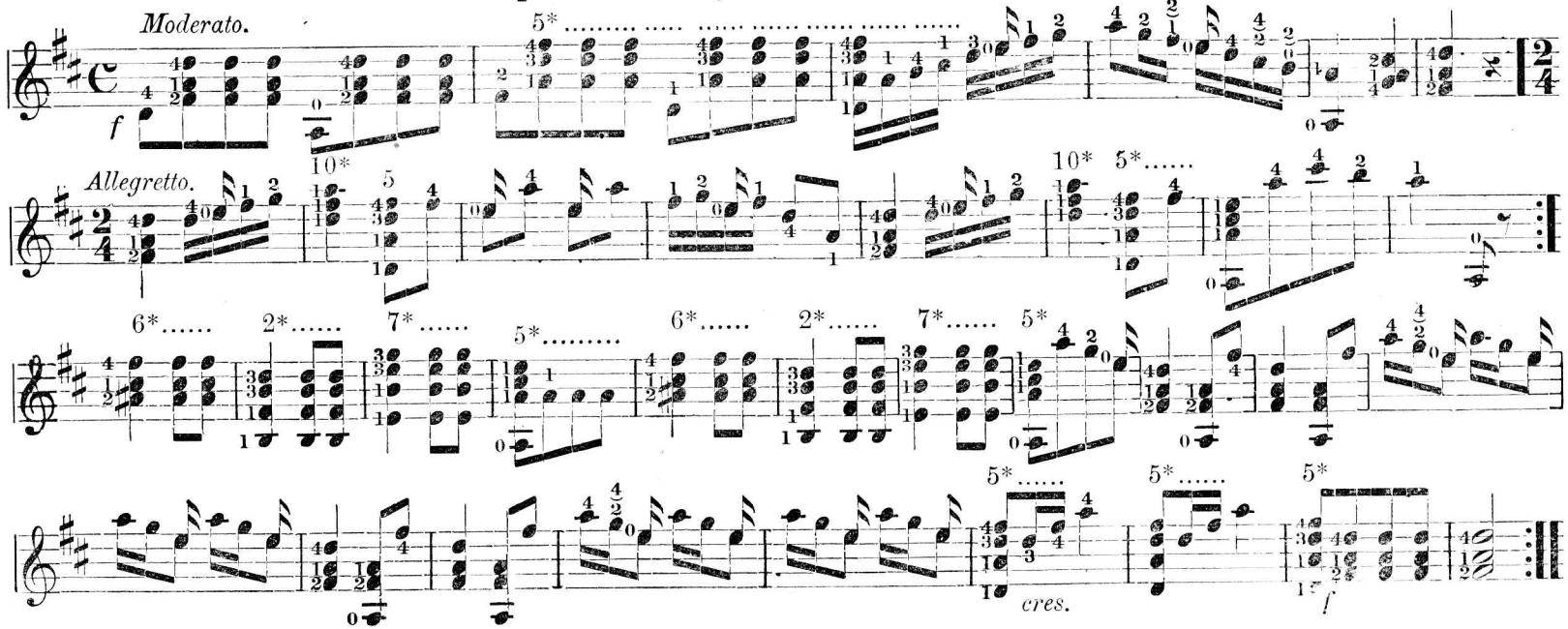


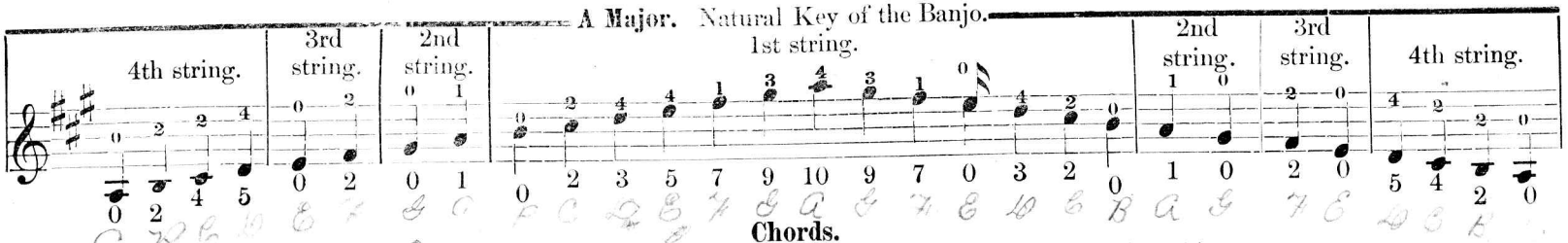
EXERCISE.

Polka.

B Minor. Same Signature as D Major.



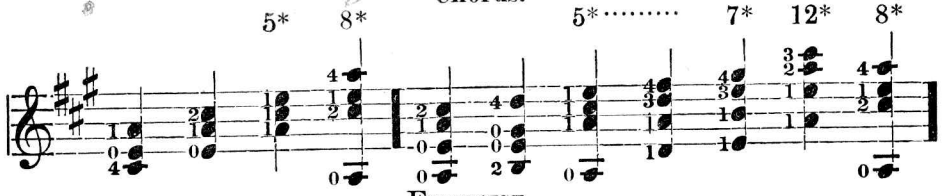
Chords.



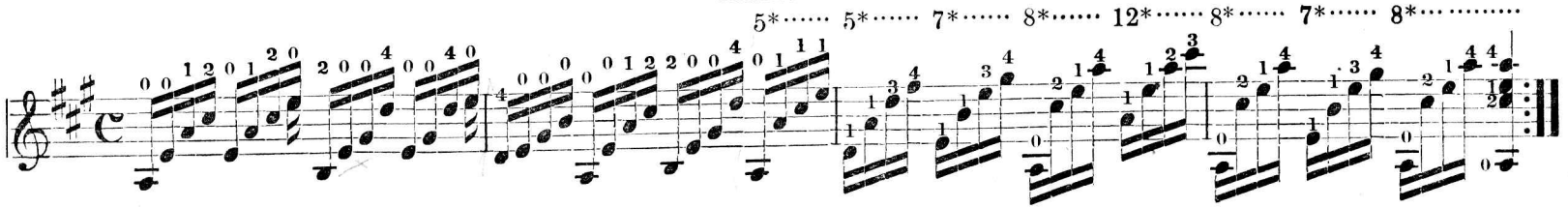
Exercise.

Operatic Melody. DER FREISCHUTZ.

A Major. Natural Key of the Banjo.

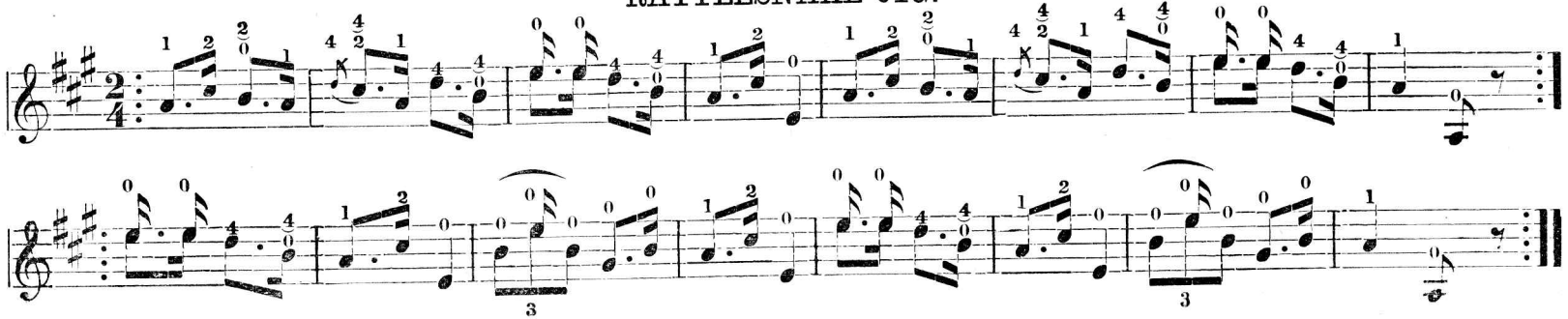
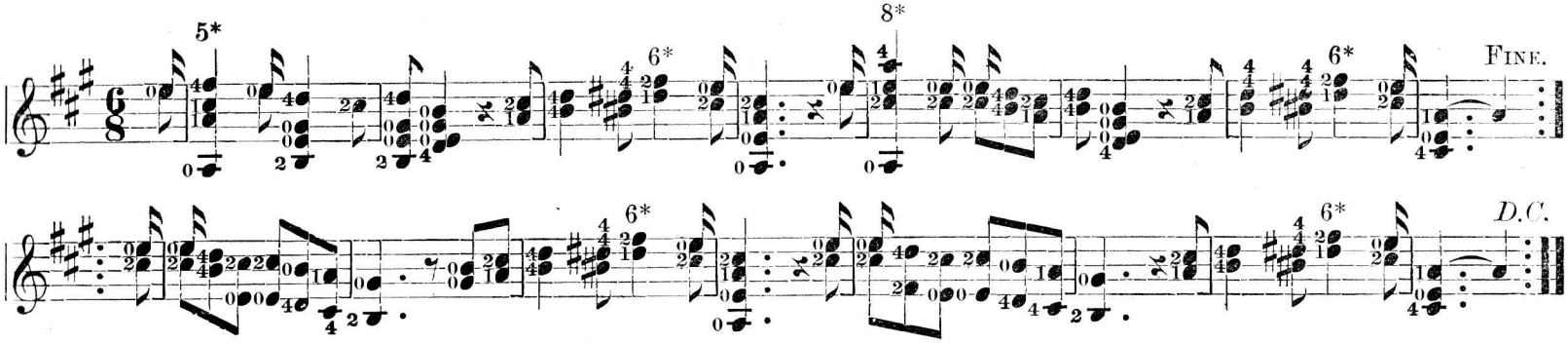


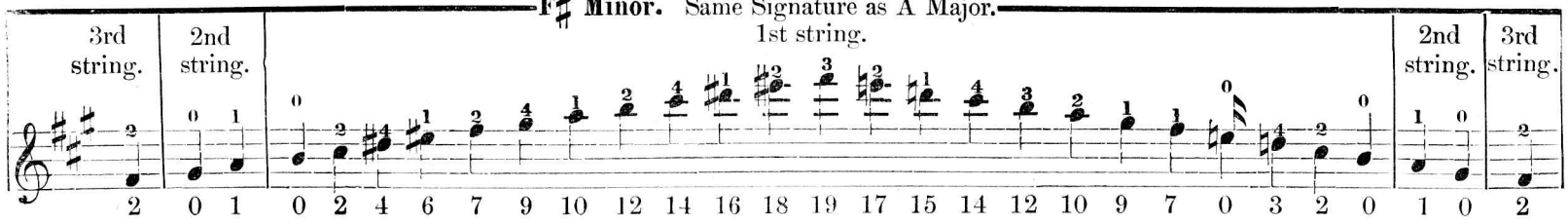
Chords.



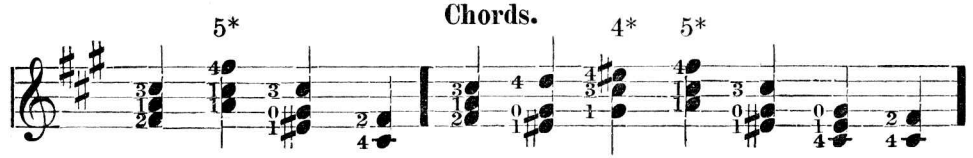
EXERCISE.



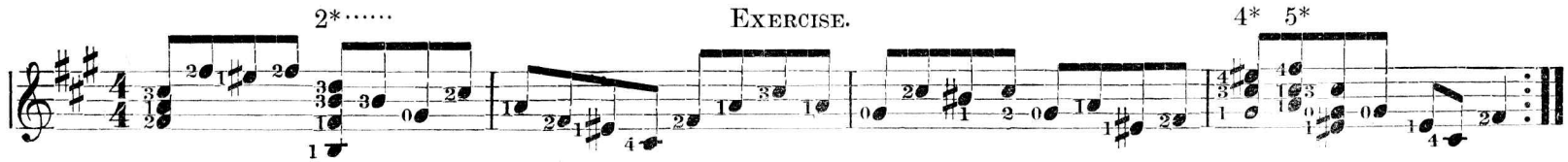
RATTLESNAKE JIG.

CARNIVAL OF VENICE

F♯ Minor. Same Signature as A Major.

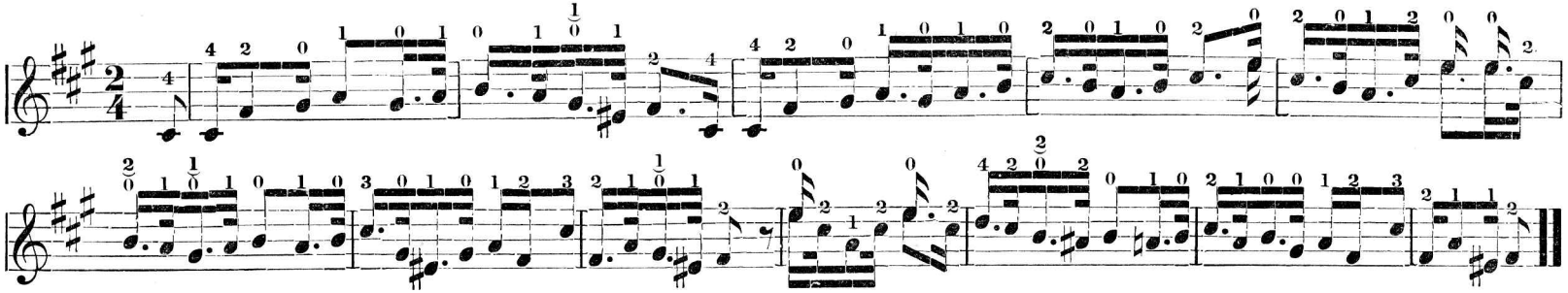


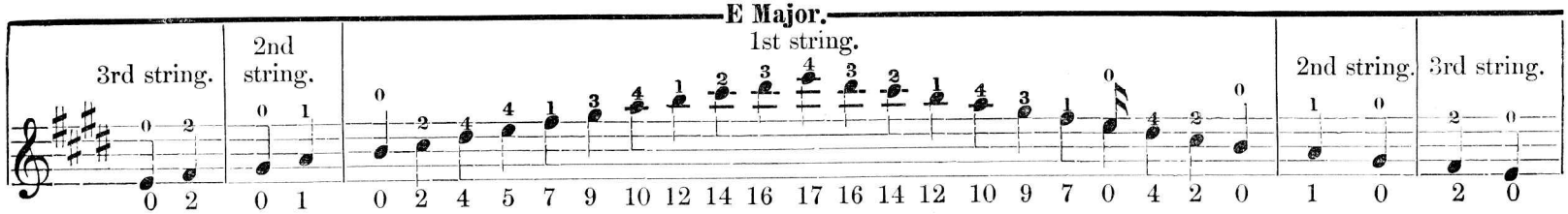
Chords.



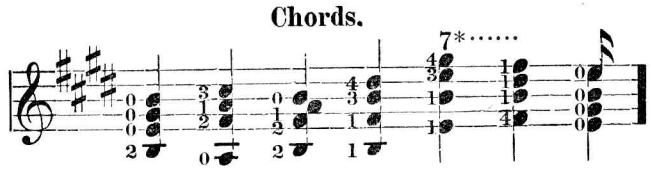
EXERCISE.

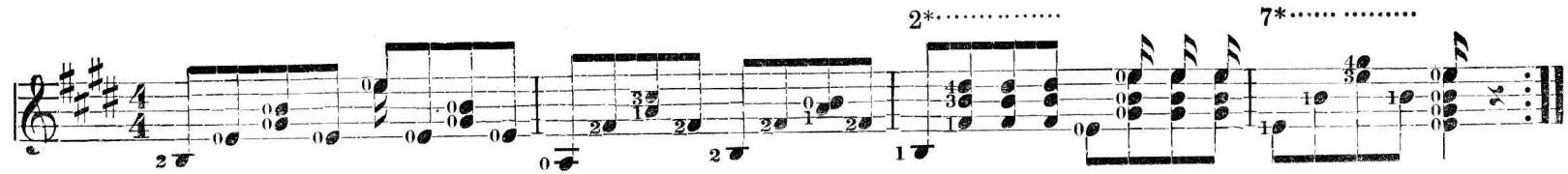


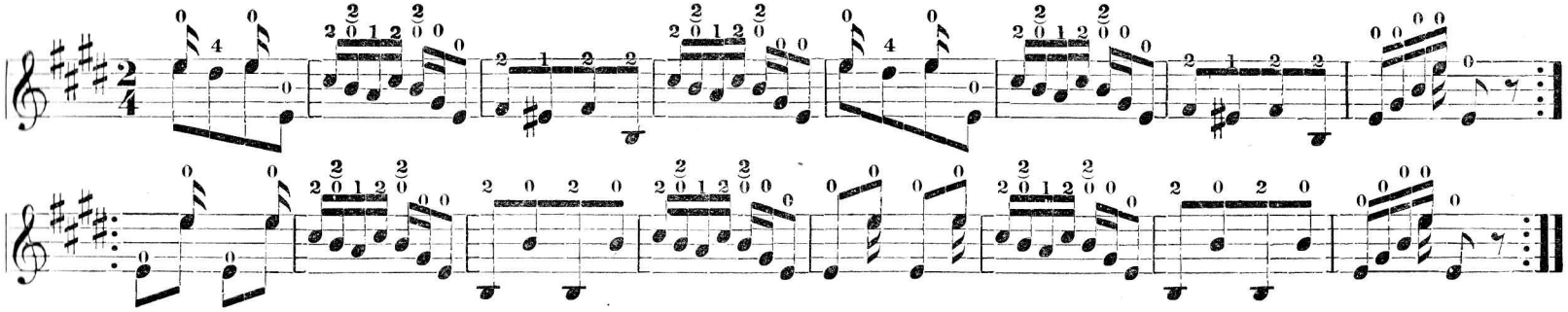
JOHN ANDERSON MY JO JIG.

E Major.

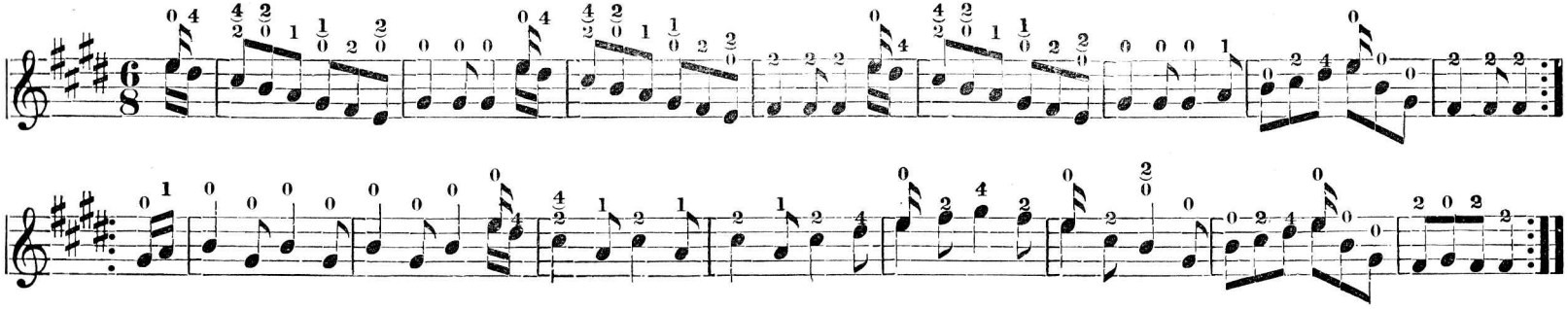


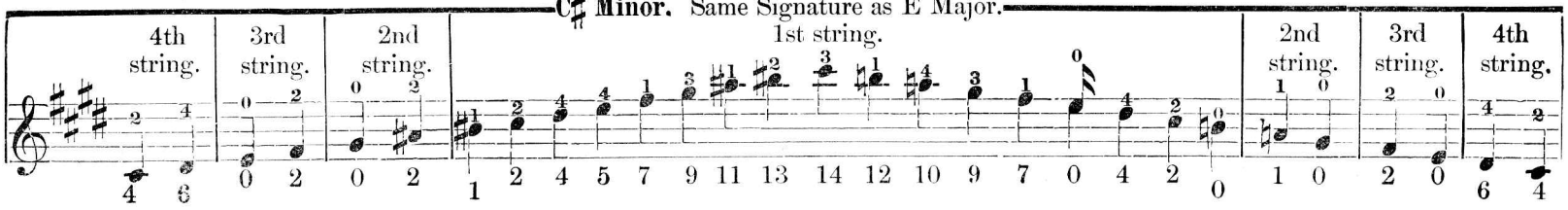
Chords.



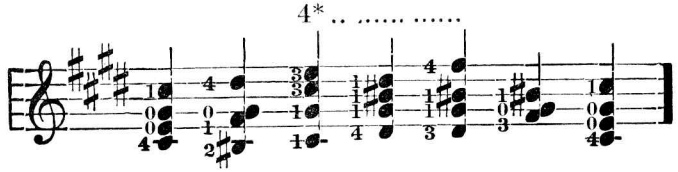
EXERCISE.

JIG.



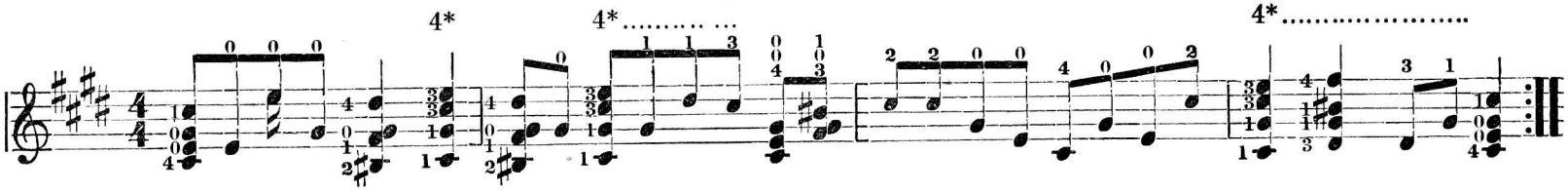
IRISH JIG.

C♯ Minor. Same Signature as E Major.

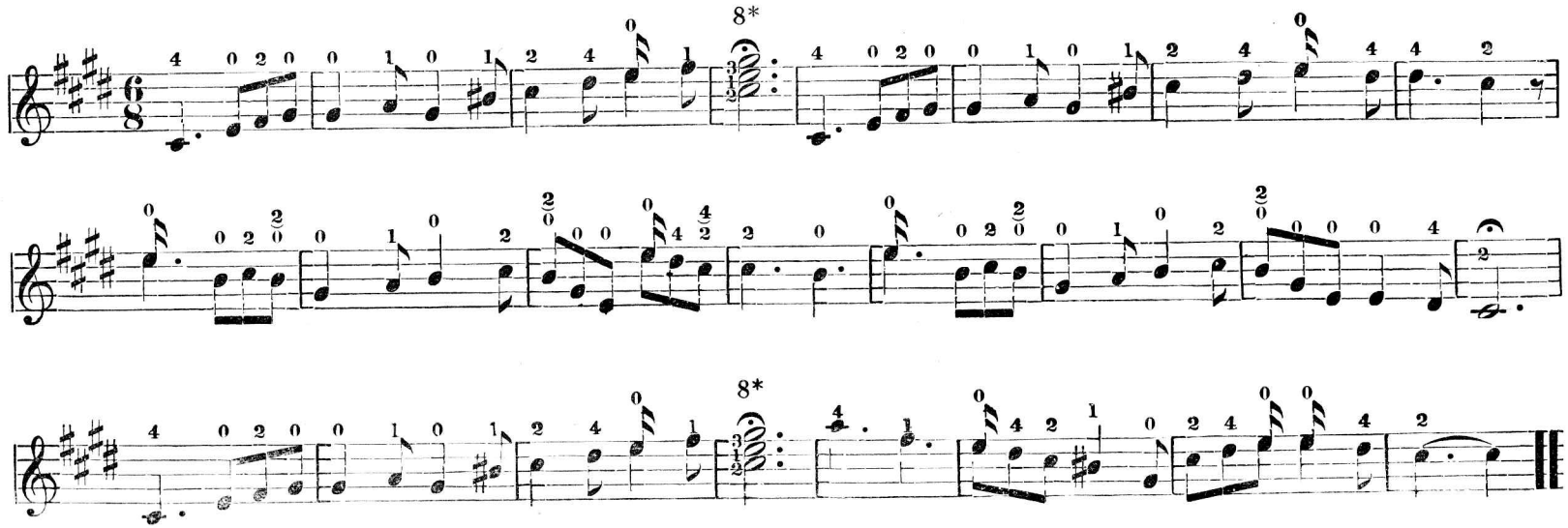


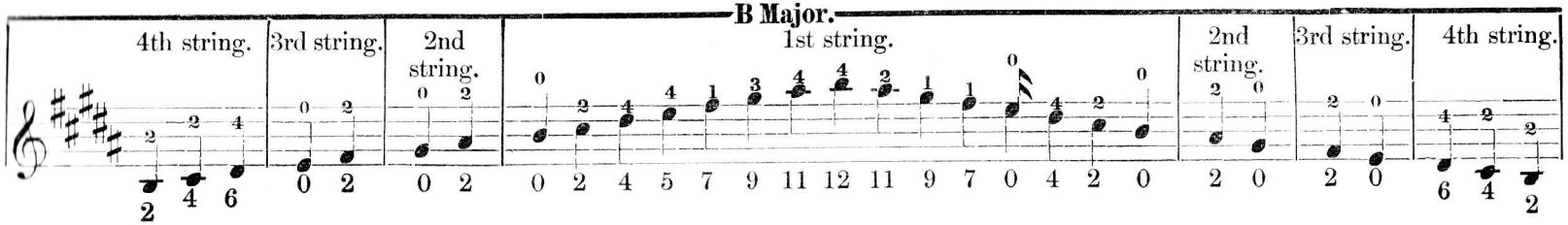
Chords.

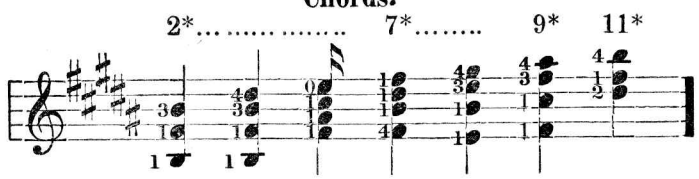


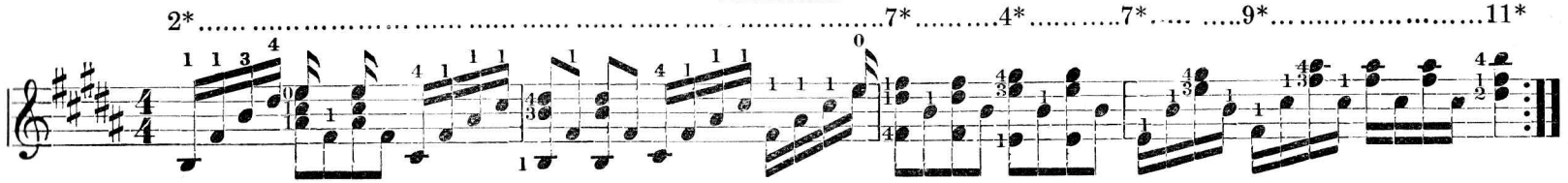
EXERCISE.

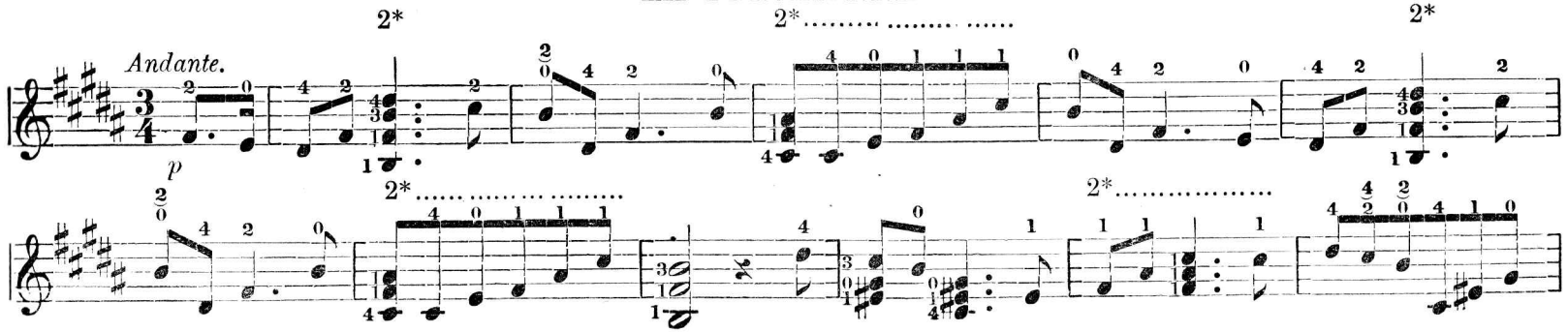


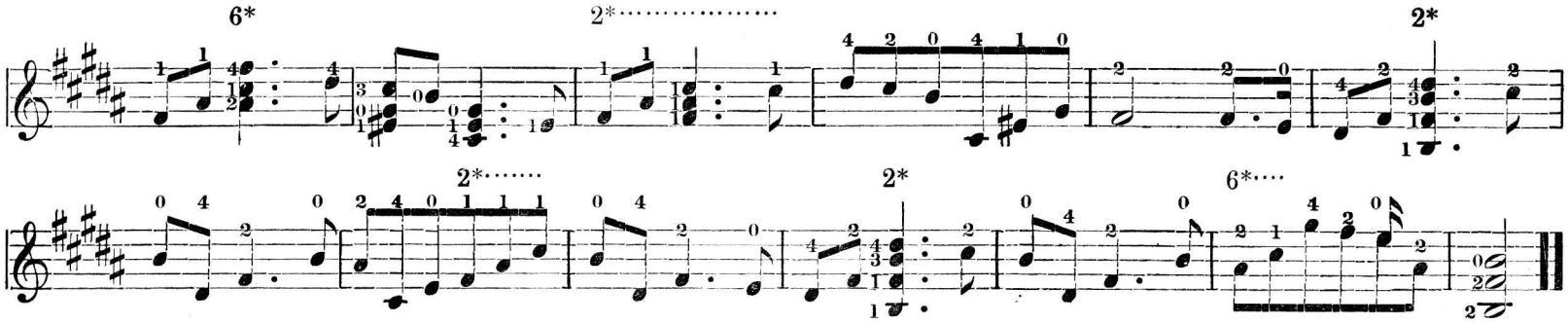
IRISH AIR.

B Major.



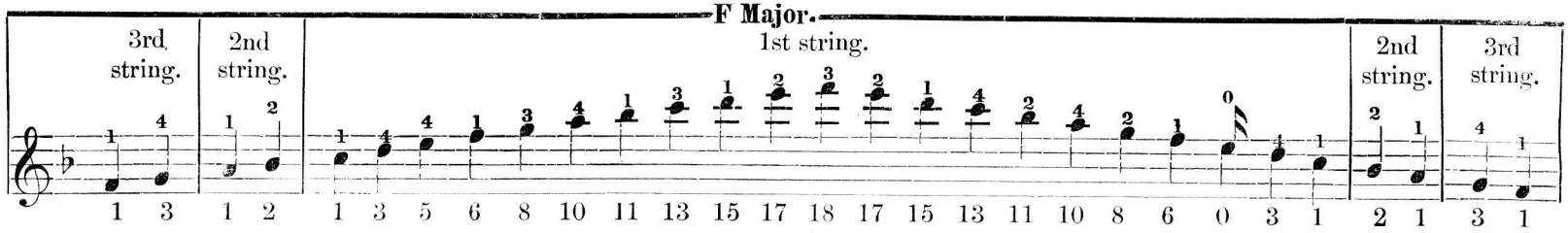
Chords.

Exercise.

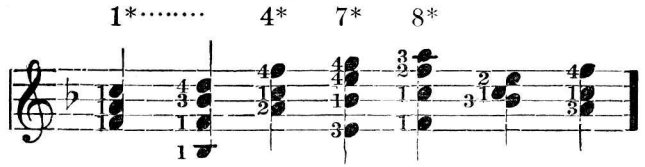


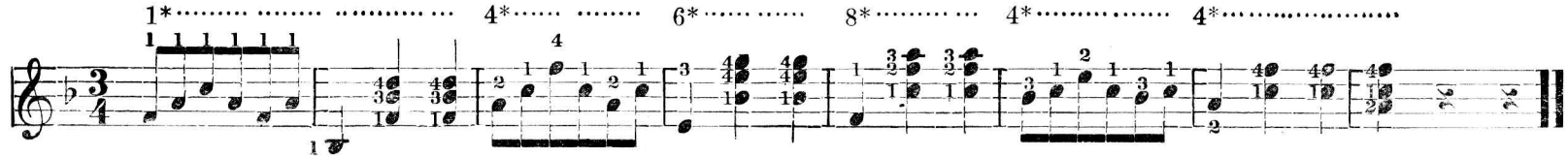
LA TYROLIENNE.

LA TYROLIENNE. Concluded.



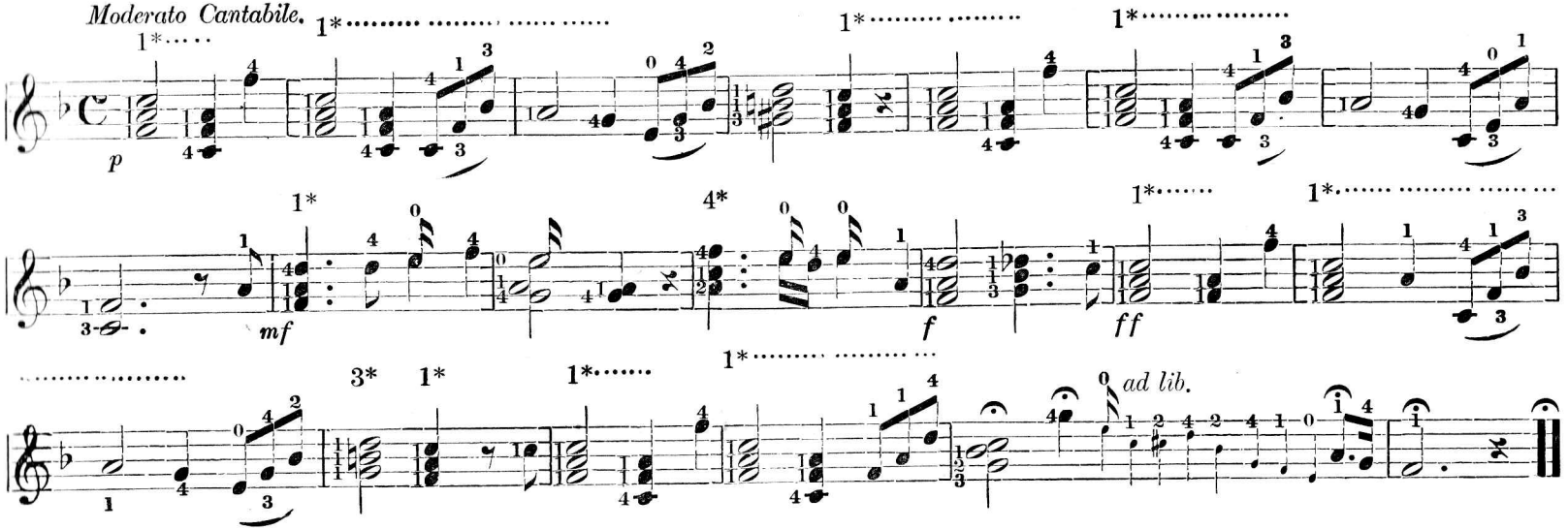
F Major.



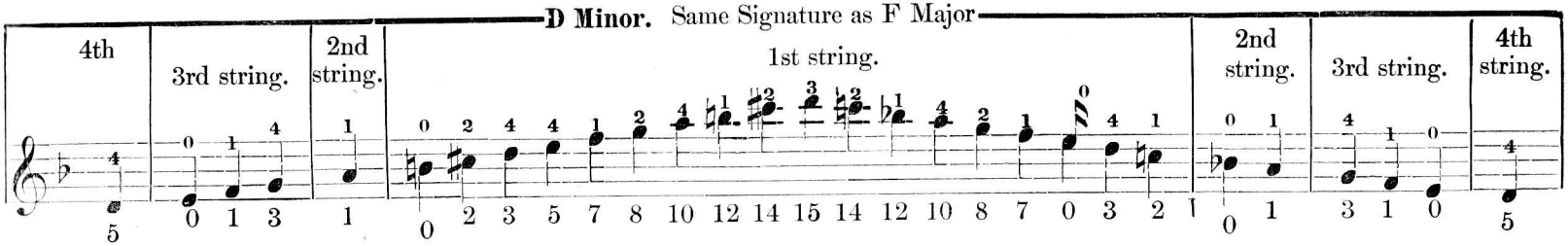
Chords.

EXERCISE.



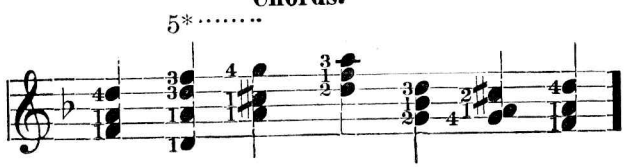
SCENES THAT ARE BRIGHTEST.



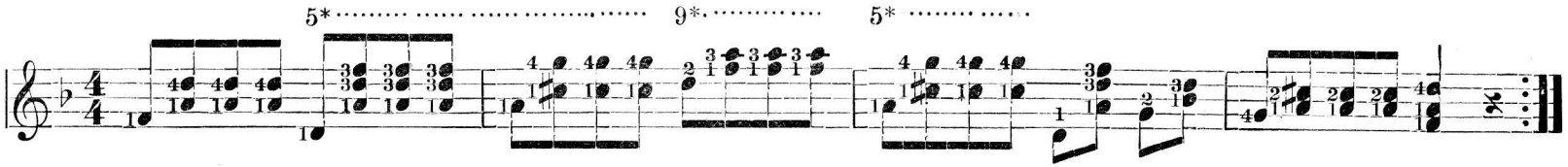
D Minor. Same Signature as F Major



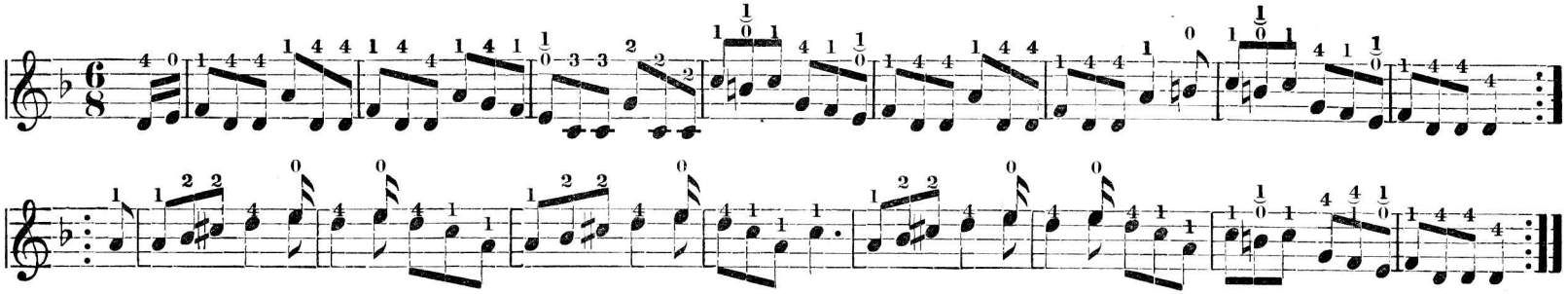
Chords.



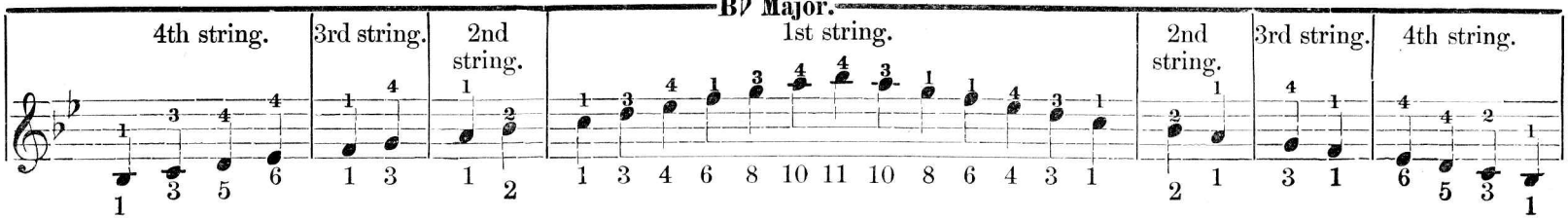
EXERCISE.

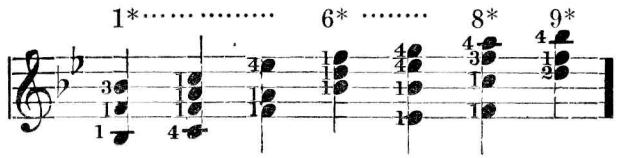


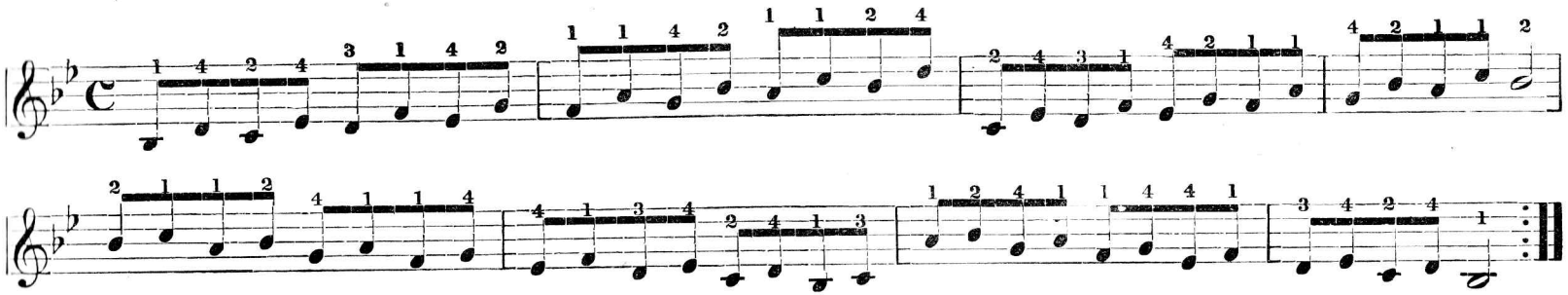
SWALLOW-TAIL JIG.

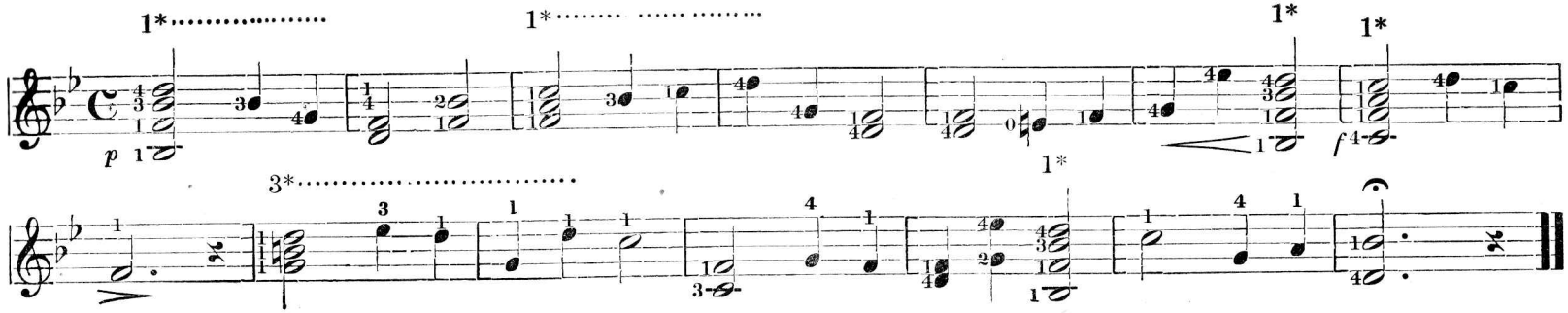


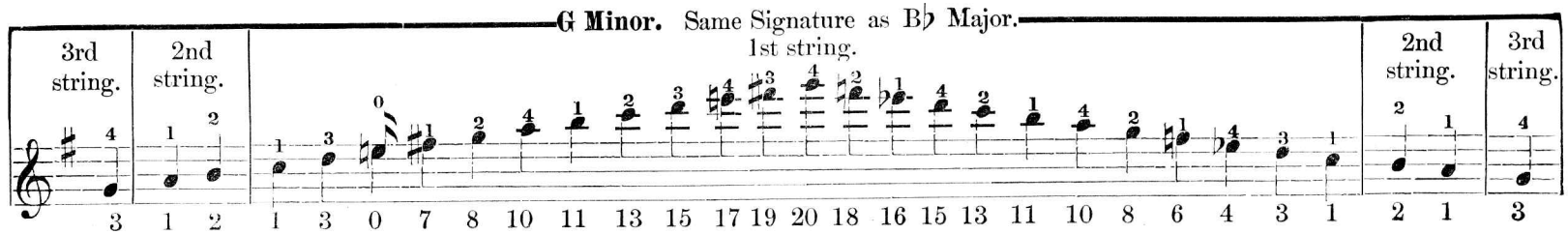
B♭ Major.

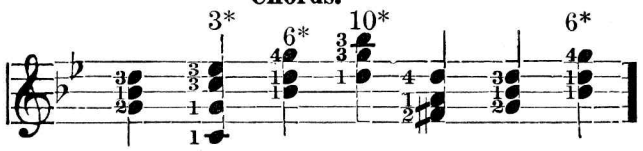
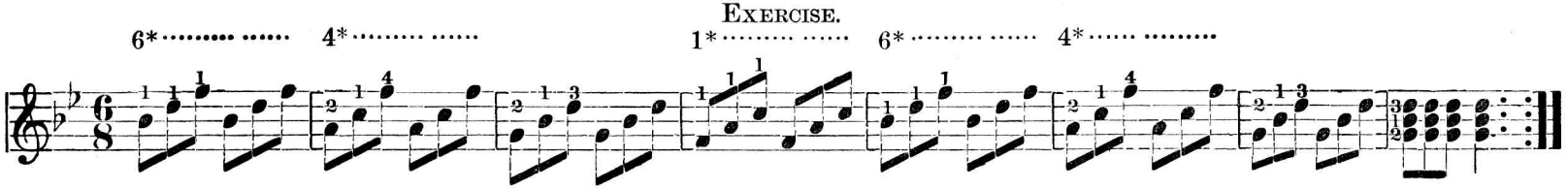


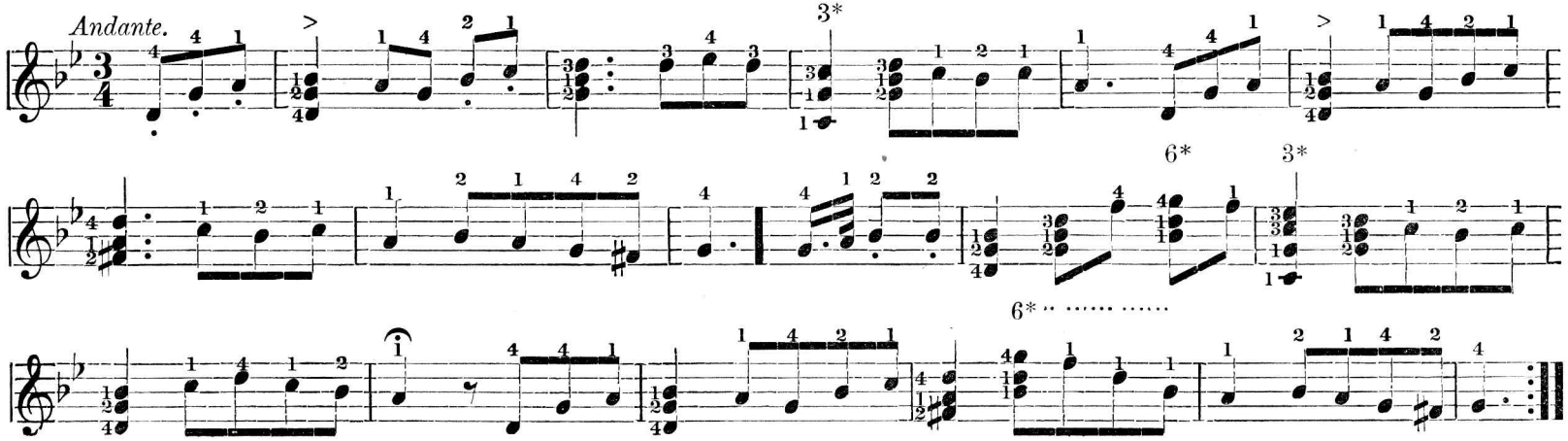
Chords.

EXERCISE.



HOW CAN I LEAVE THEE?

G Minor. Same Signature as B♭ Major.



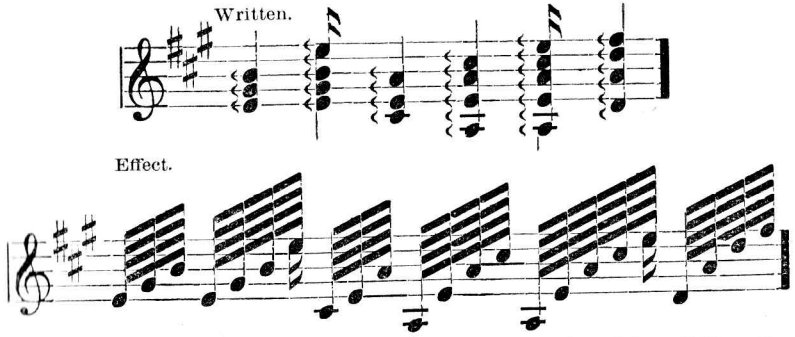
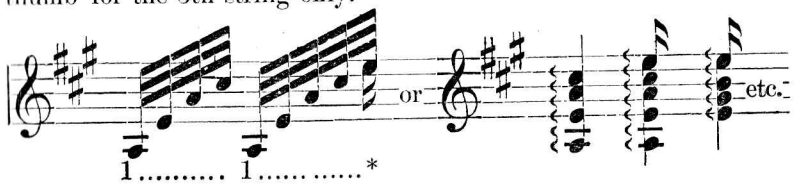
Chords.

EXERCISE.

IRISH AIR.



The Scales having been committed to memory, the figures below the notes indicating the frets will not hereafter be used, but where necessary, the right hand fingering in the Banjo style of playing will be placed below the notes, the sign × denoting the thumb, and the figure 1 the first finger.

HARP CHORDS.

Are used in both Banjo and Guitar styles of playing. The notes comprising the chord are played in rapid succession, one after the other, from the lowest note upwards.

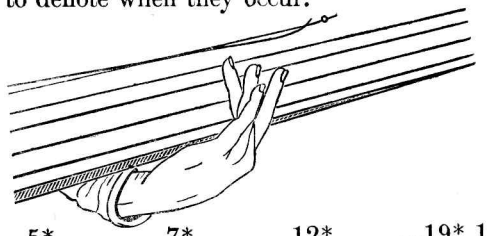
EXAMPLE.

In the Banjo style these chords should be played by sliding the first finger nail across the strings from the lowest note up, using the thumb for the 5th string only.

HARMONICS.

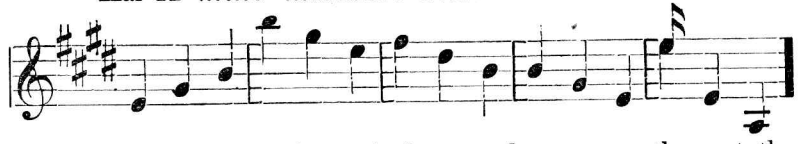
LEFT HAND.

Left hand harmonics are made by lightly placing the second finger of the left hand on the strings at the 5th, 7th, 12th and 19th frets, and on banjos of ordinary size on the head, about an inch from the rim, also on the 5th string at the 17th fret.

To make a clear harmonic the string should be struck near the bridge, the left hand finger should press lightly, yet with sufficient force to prevent the string from vibrating as if open.

Harmonics sound an octave higher than written. The abbreviation "Har" is used to denote when they occur.

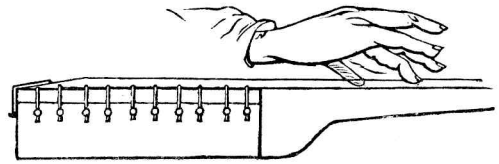


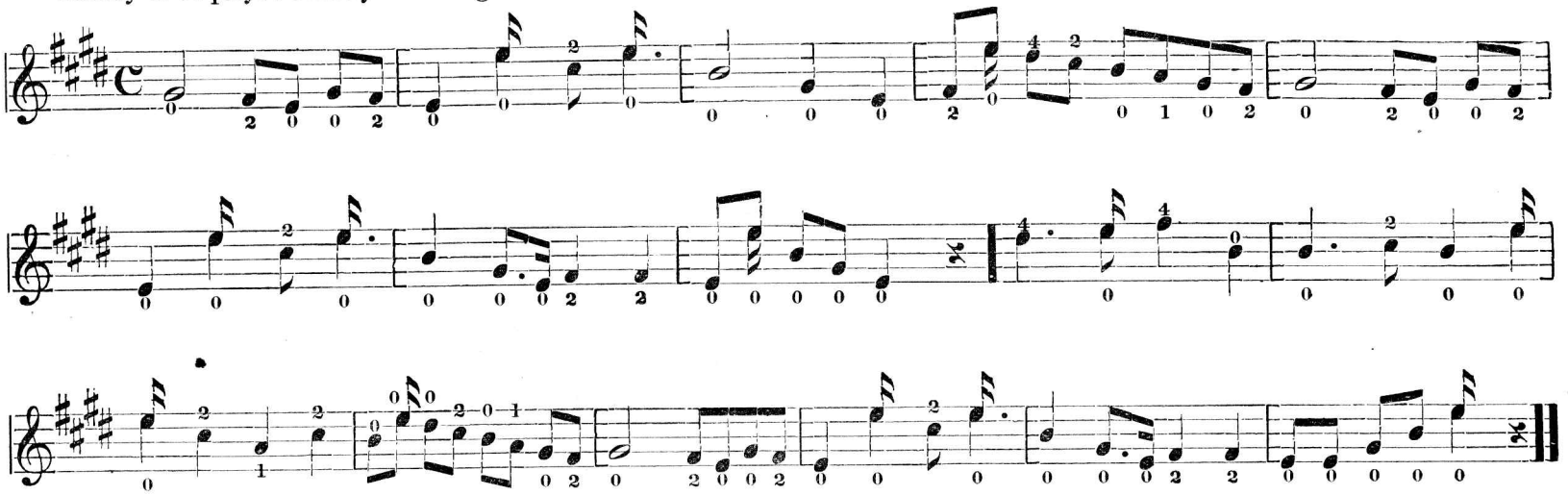
Har-12*.....5*.....7*.....12*.....19* 12* 12*

The harmonics at the 19th fret are the same as those at the 7th fret.

The harmonics on the head are the same as those at the 5th fret.

RIGHT HAND HARMONICS.

Are made by placing the ball of the second finger on the string at the 12th fret, strike the string with the thumb under the hand, and immediately raise the second finger. Left hand fingering is the same as in ordinary playing, the ball of the second finger must always be 12 frets from the stopped note.



Melody to be played entirely in the right hand harmonics.

All the notes within the compass of the Banjo can be played harmonically.

When two notes that are to be played on the same string meet, the upper one must be made where it is written, and the lower one on the next string.

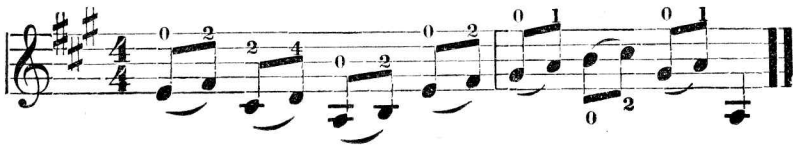
EXAMPLES.

Make the D on the first string at the 3rd fret, and the B on the second string at the 3rd fret, stopping both with the 4th finger of the left hand.

Make D♯ on the first string at the 4th fret with the second finger of the left hand, and B on the second string at the 3rd fret, stopping the string with the first finger.

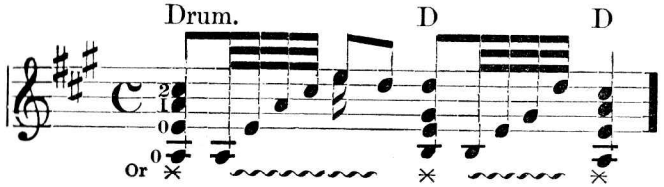
THE SLUR.

The slur is executed in ascending, as follows :—Strike the first note with the right hand, and make the second by striking down upon the string with a finger of the left hand, with sufficient force to make it vibrate.

EXAMPLE.

DRUM CHORDS.

Are designated by a (×) placed under the chord, or marked Drum or D over the chords.

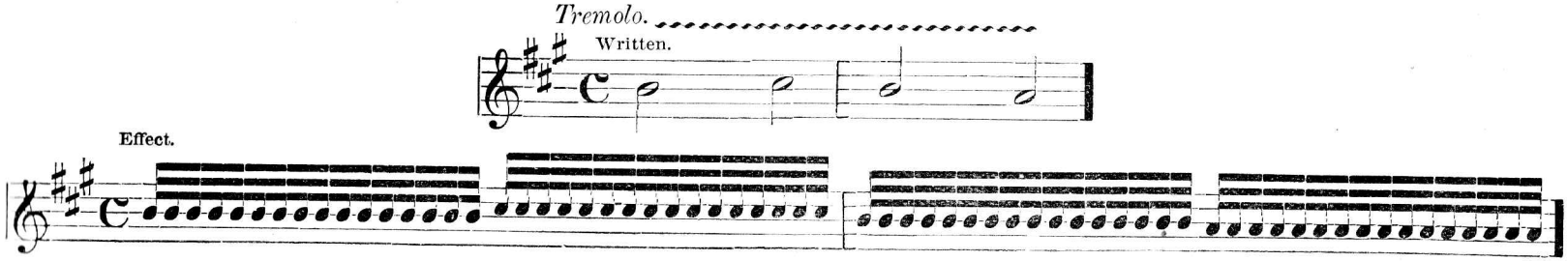
With a hammer-like movement strike the strings with the side of the thumb, and slide the finger nails across the strings from the lowest note up.

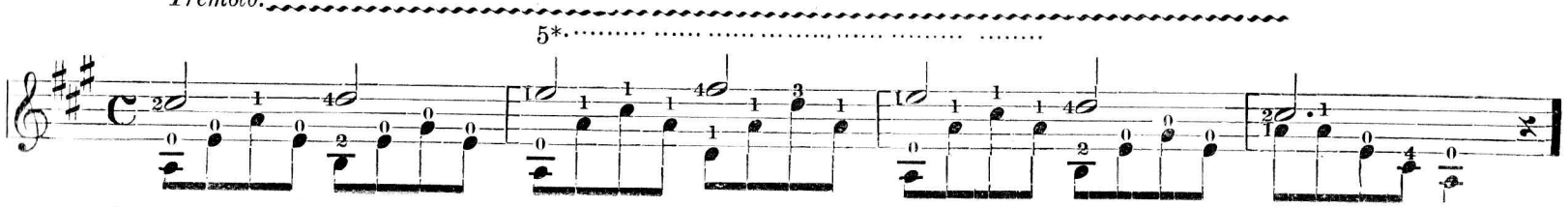
EXAMPLE.

In the Guitar style of playing, when two or more notes occur on the same degree of the staff, they should be executed with the first and second fingers; groups of more than four notes on the same degree, should be executed with the first, second, and third fingers of the right hand.

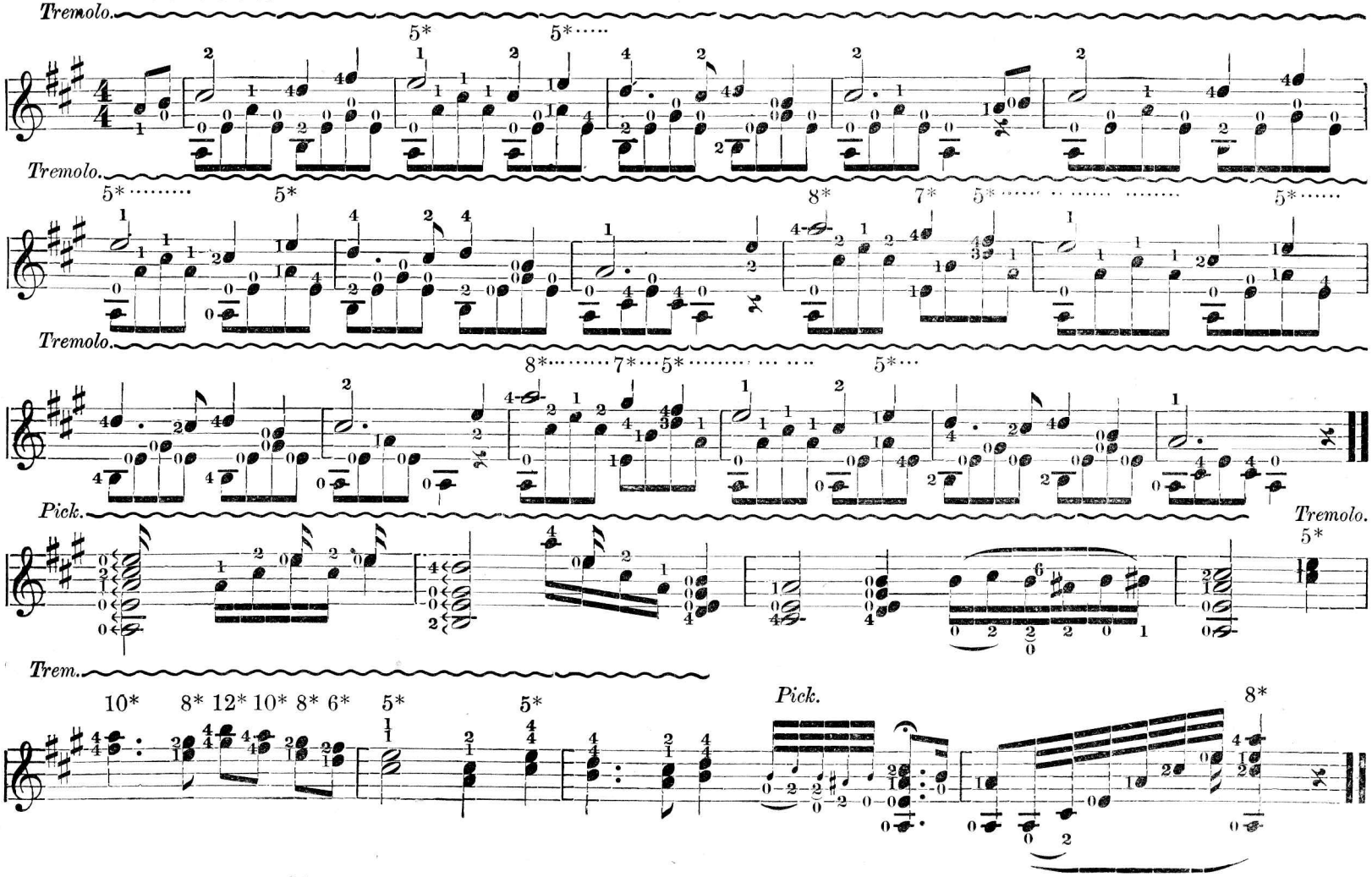
EMBELLISHMENTS.

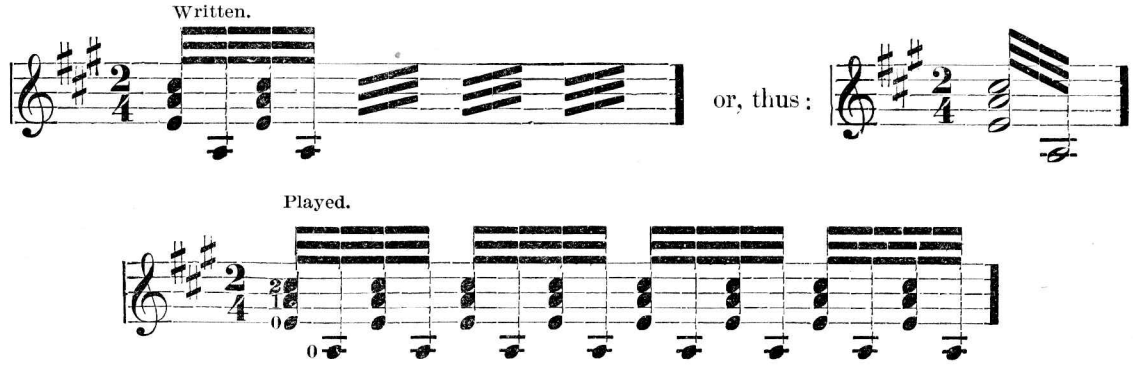
THE TREMOLO.

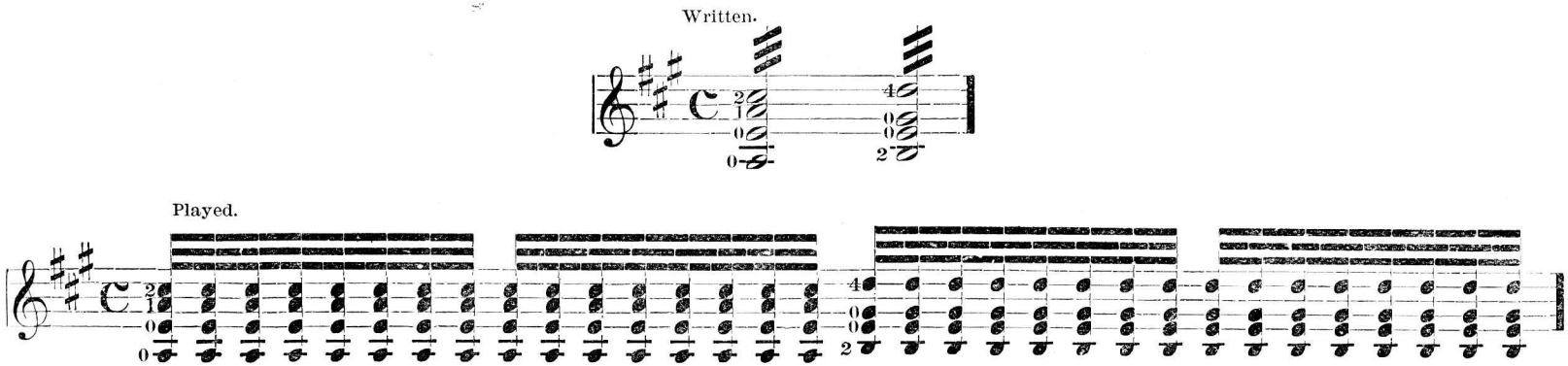
When notes are to be played in a tremolous or rolling style, the word tremolo is used to indicate the movement. Strike the strings with the end of the finger, moving it rapidly backward and forward, leaving the thumb free to pick the melody or accompaniment.

EXAMPLE.

Tremolo with Accompaniment.

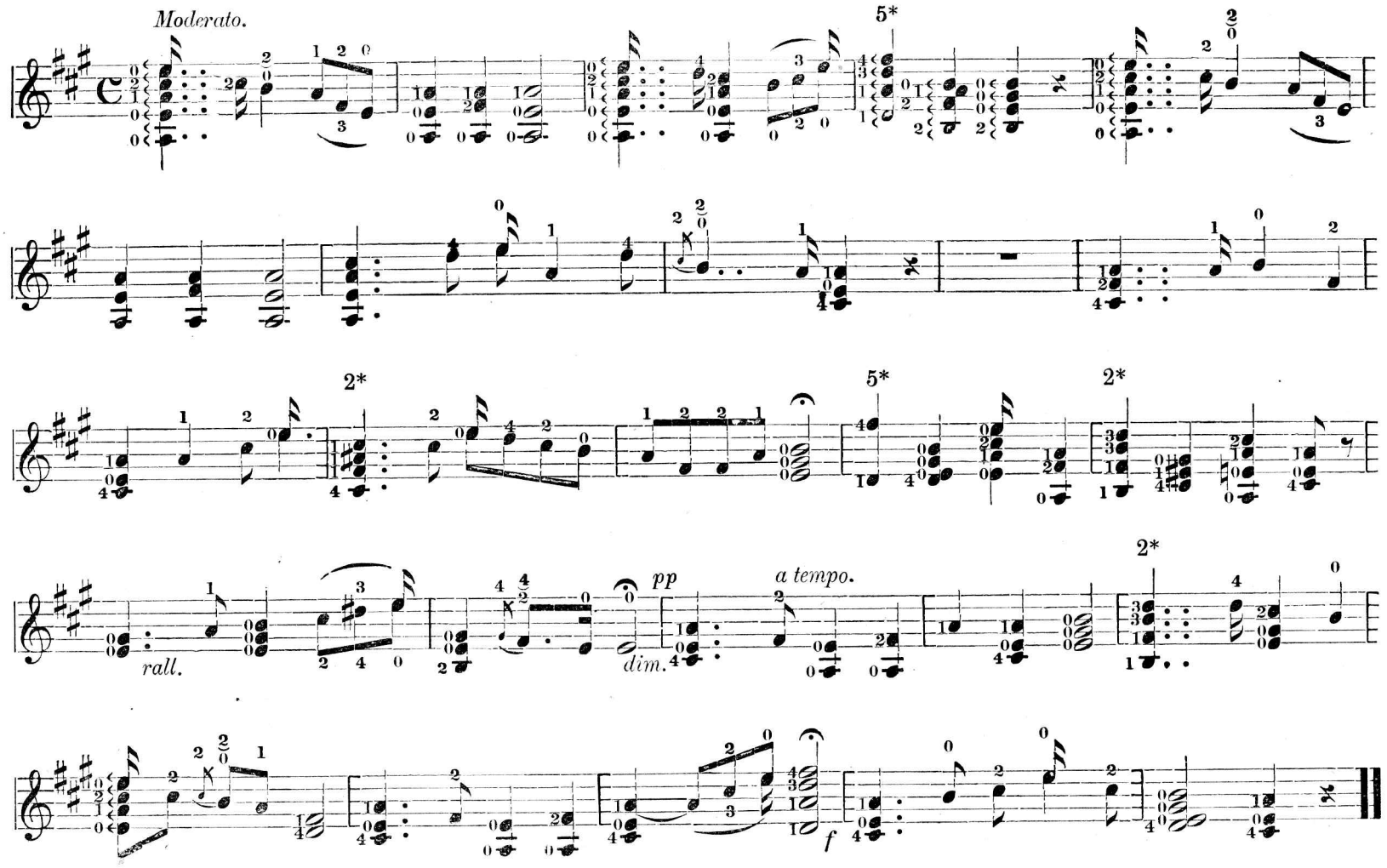
The notes with the stems turned down are to be picked with the thumb.

HOME, SWEET HOME.

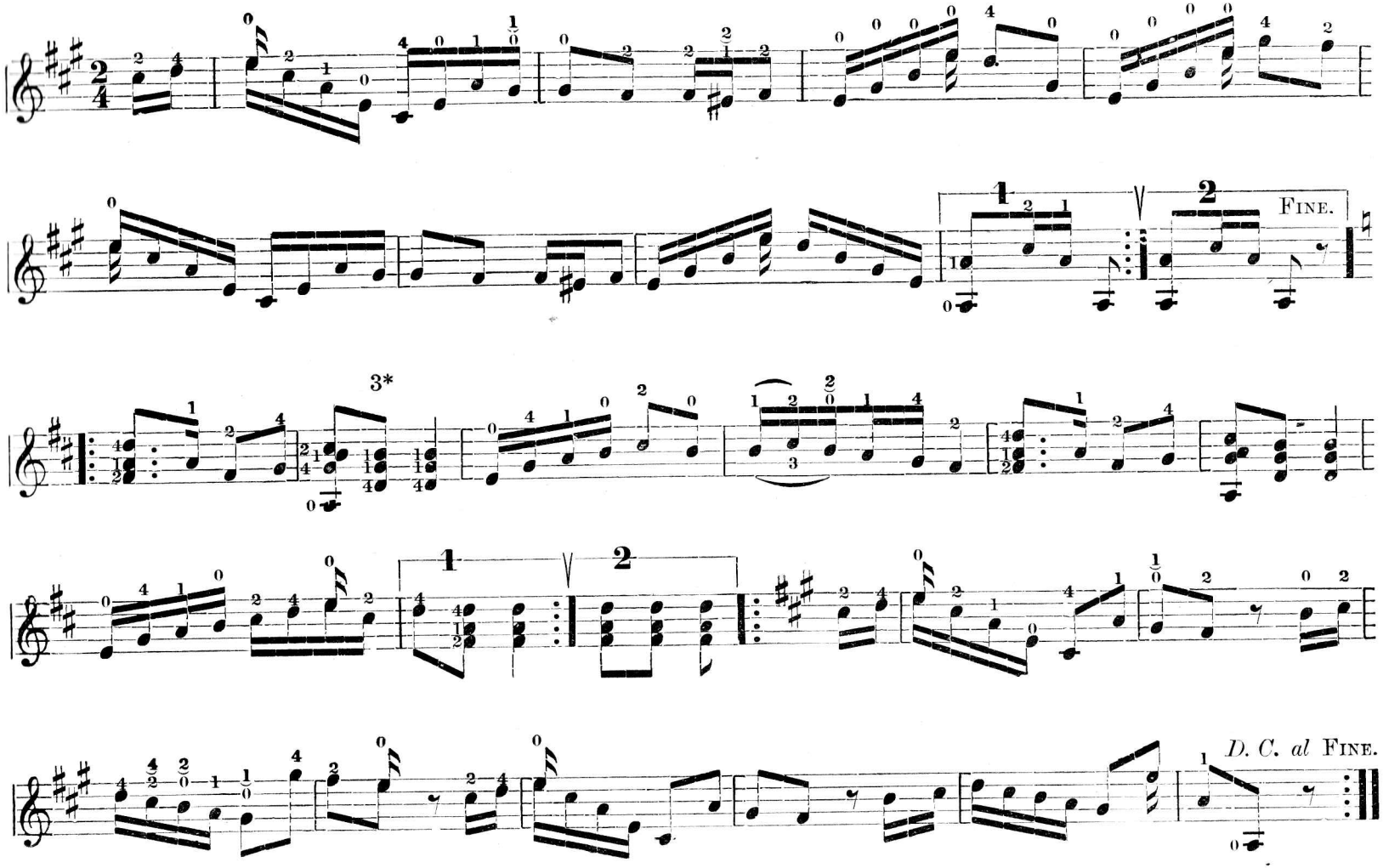
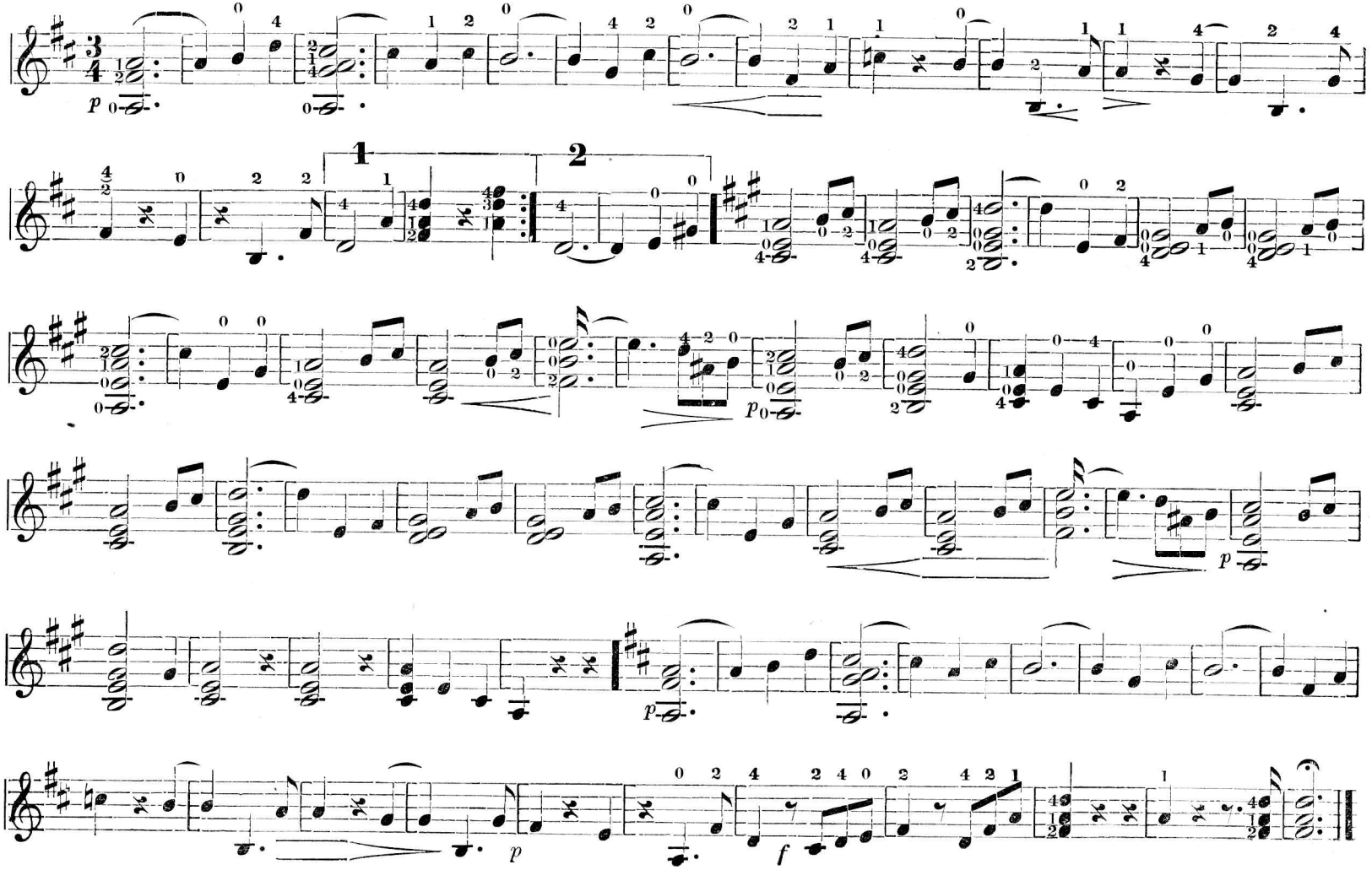
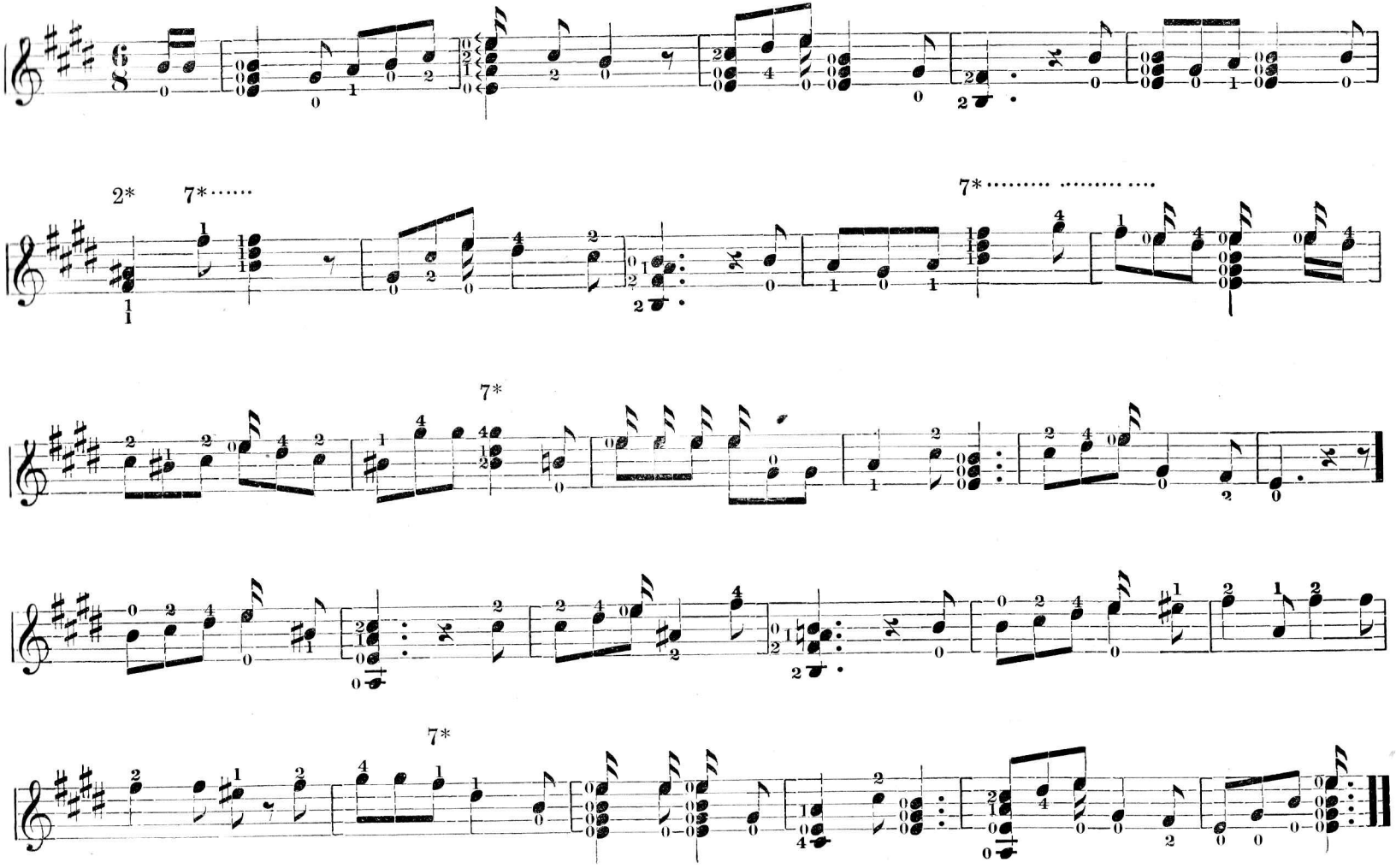
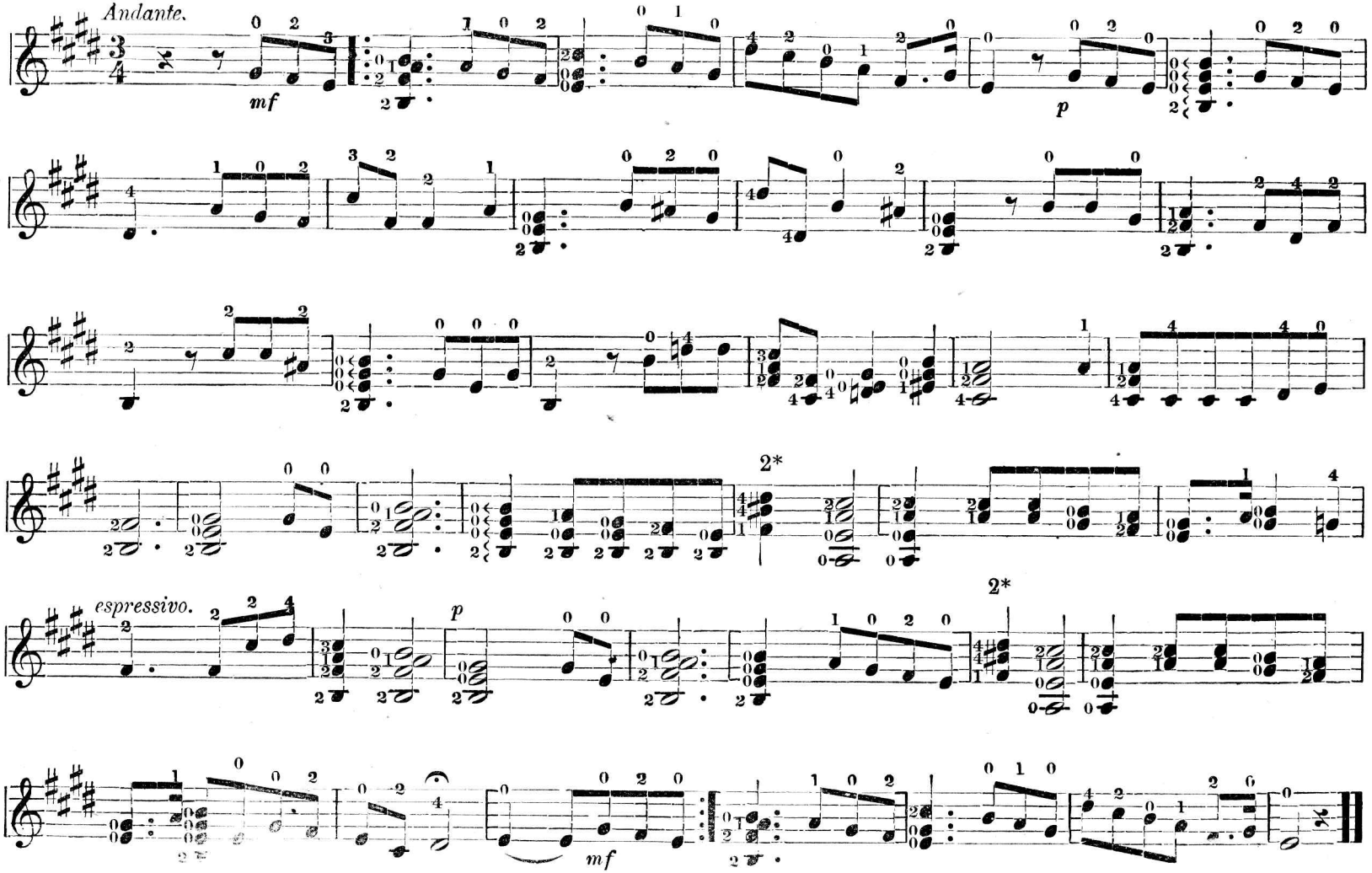
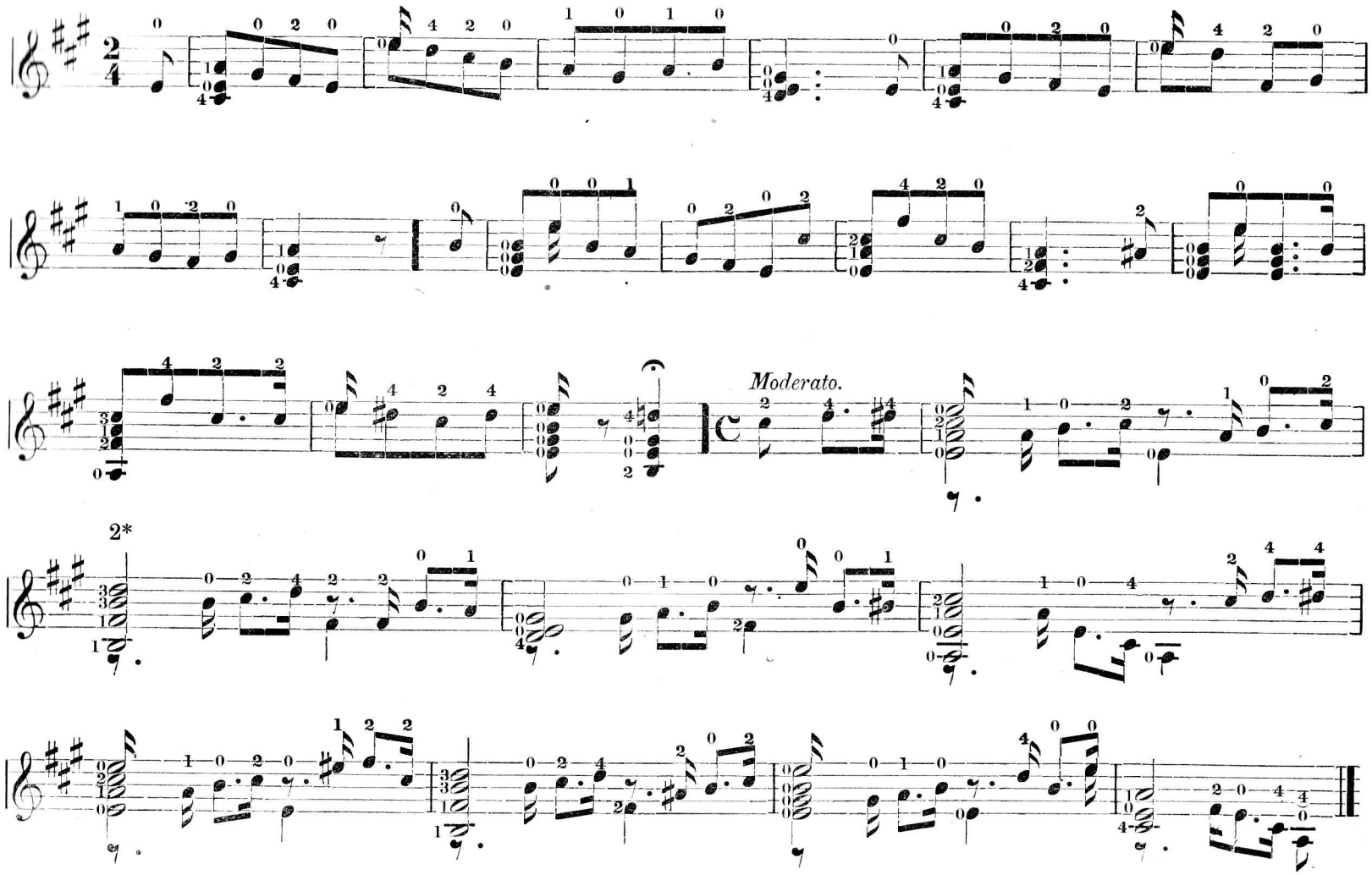
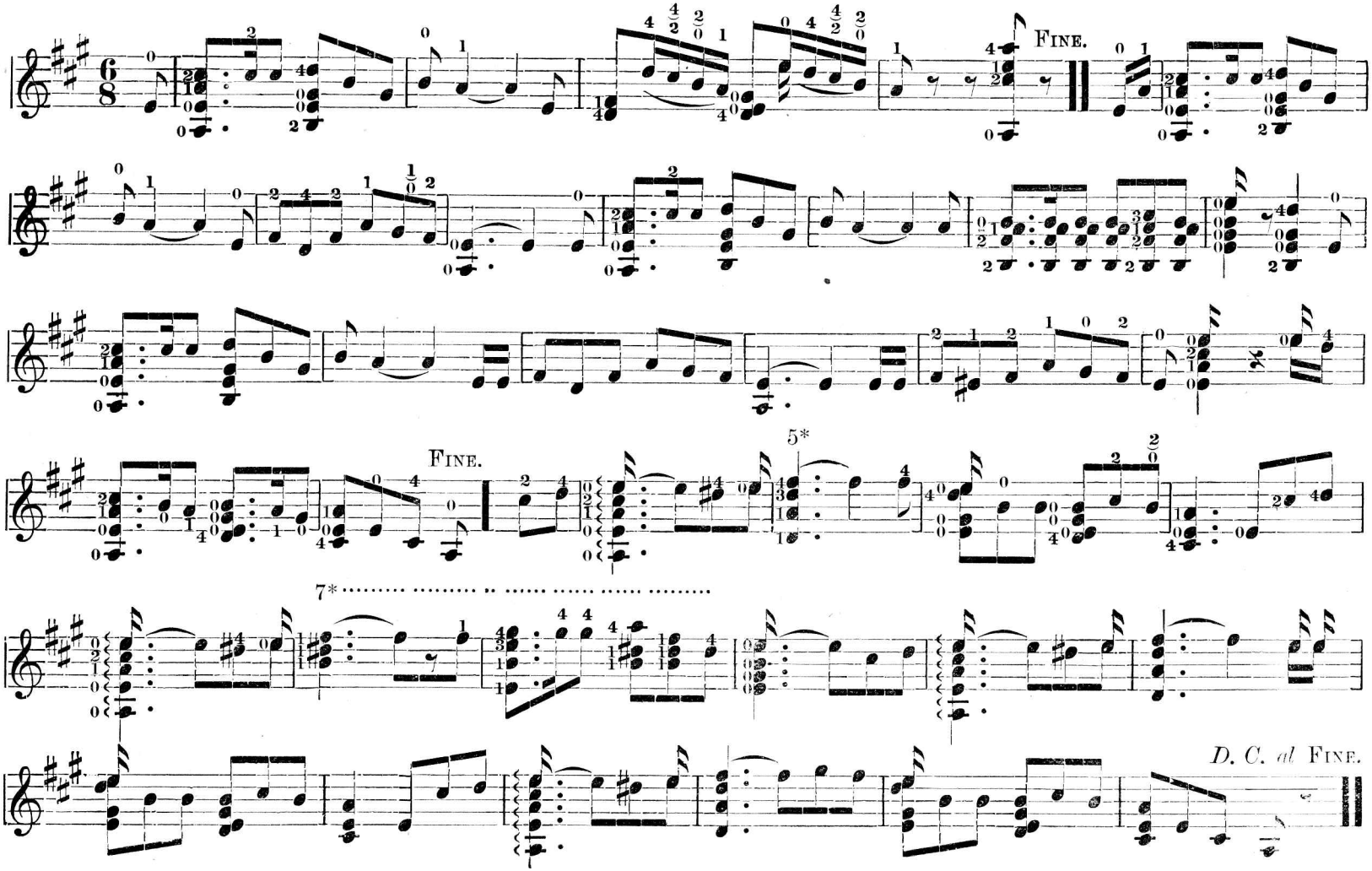
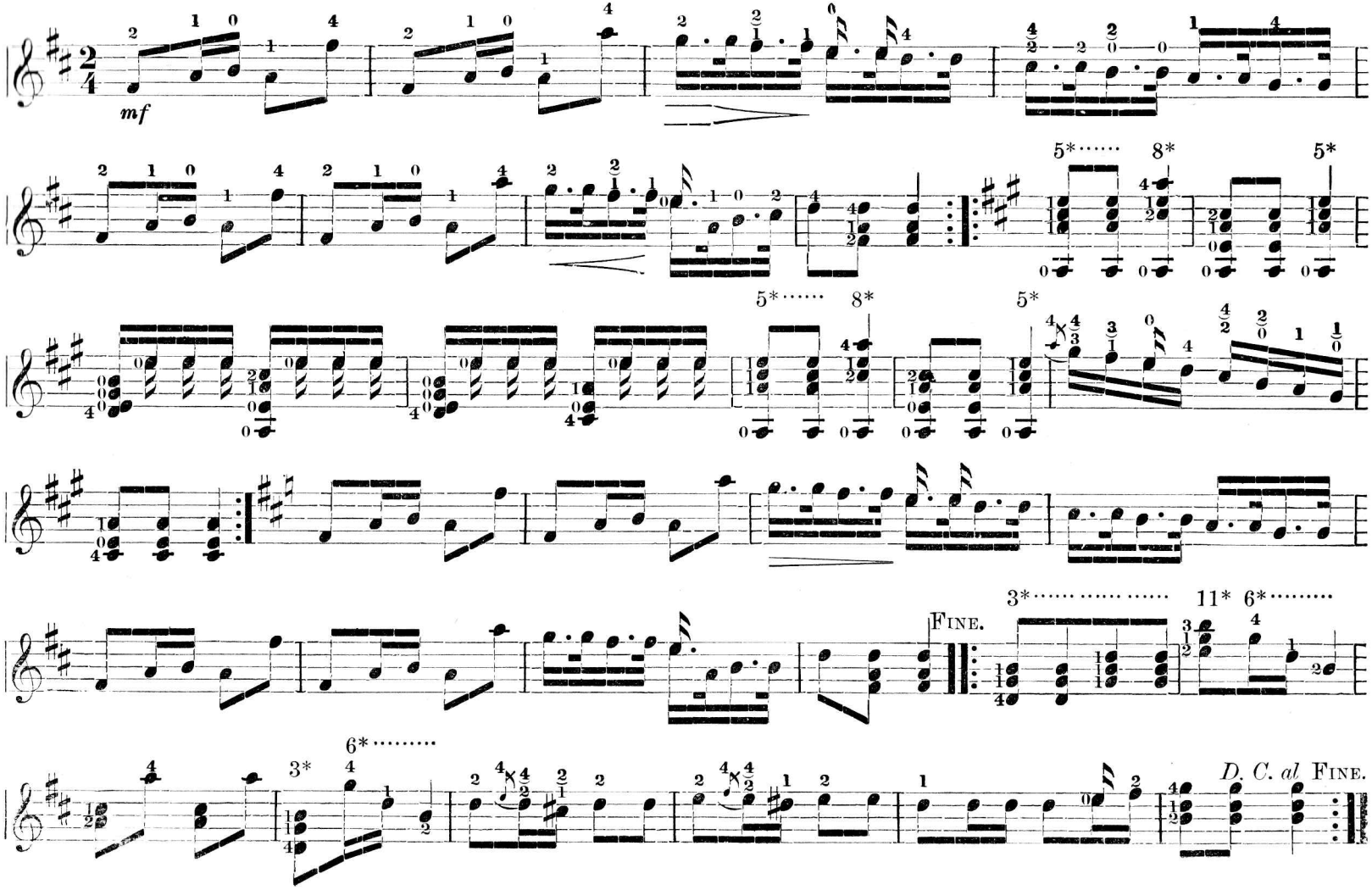
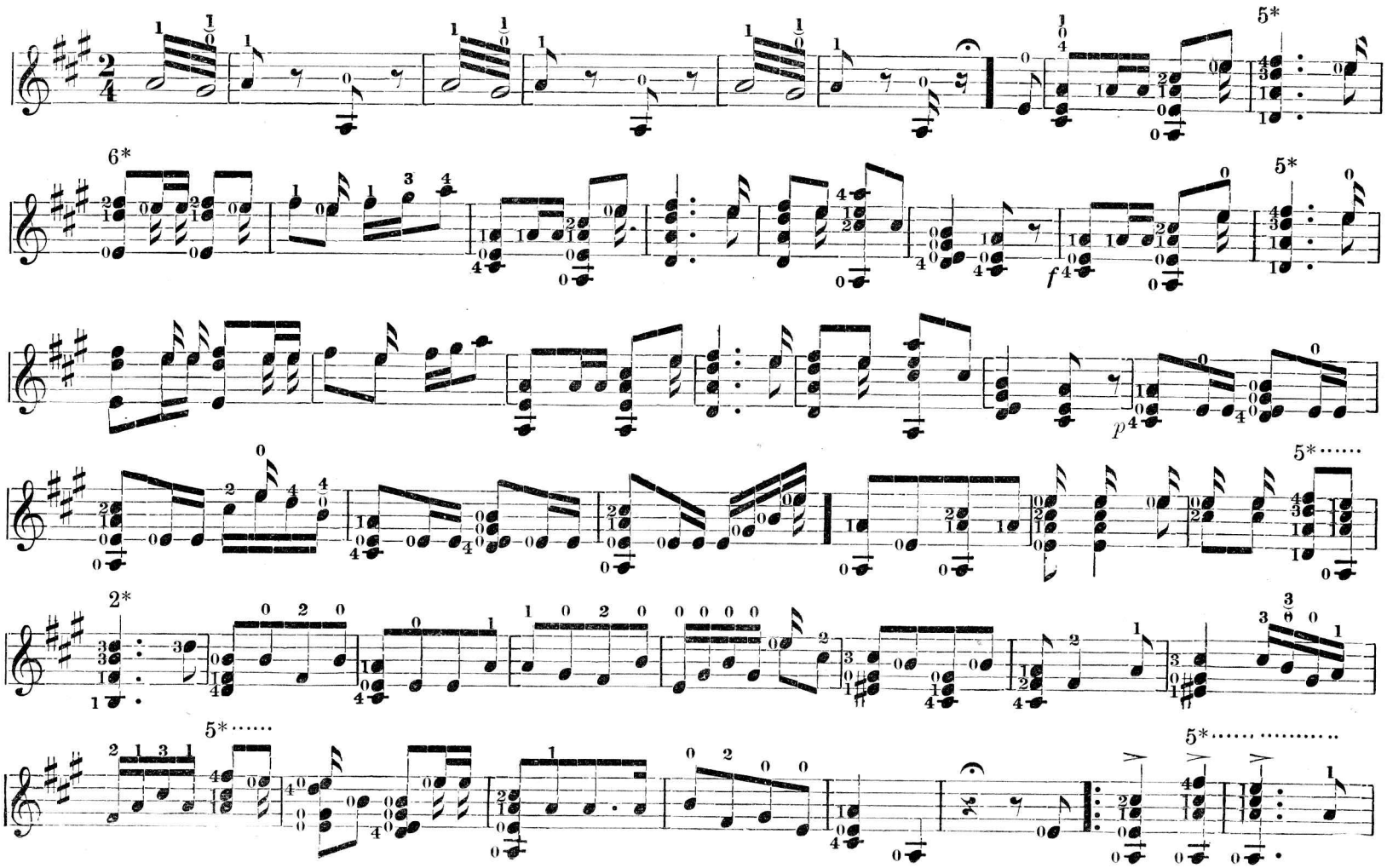
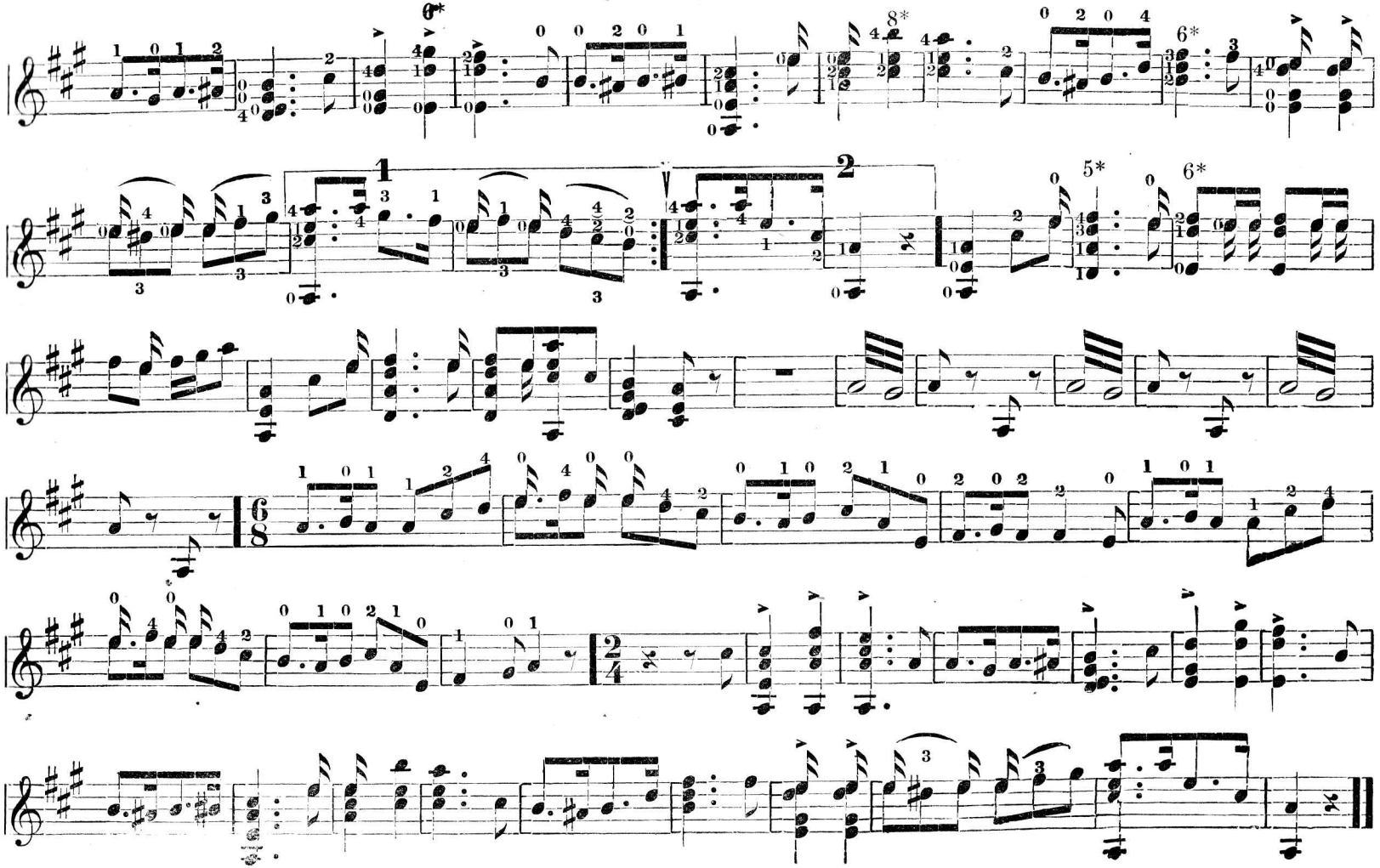
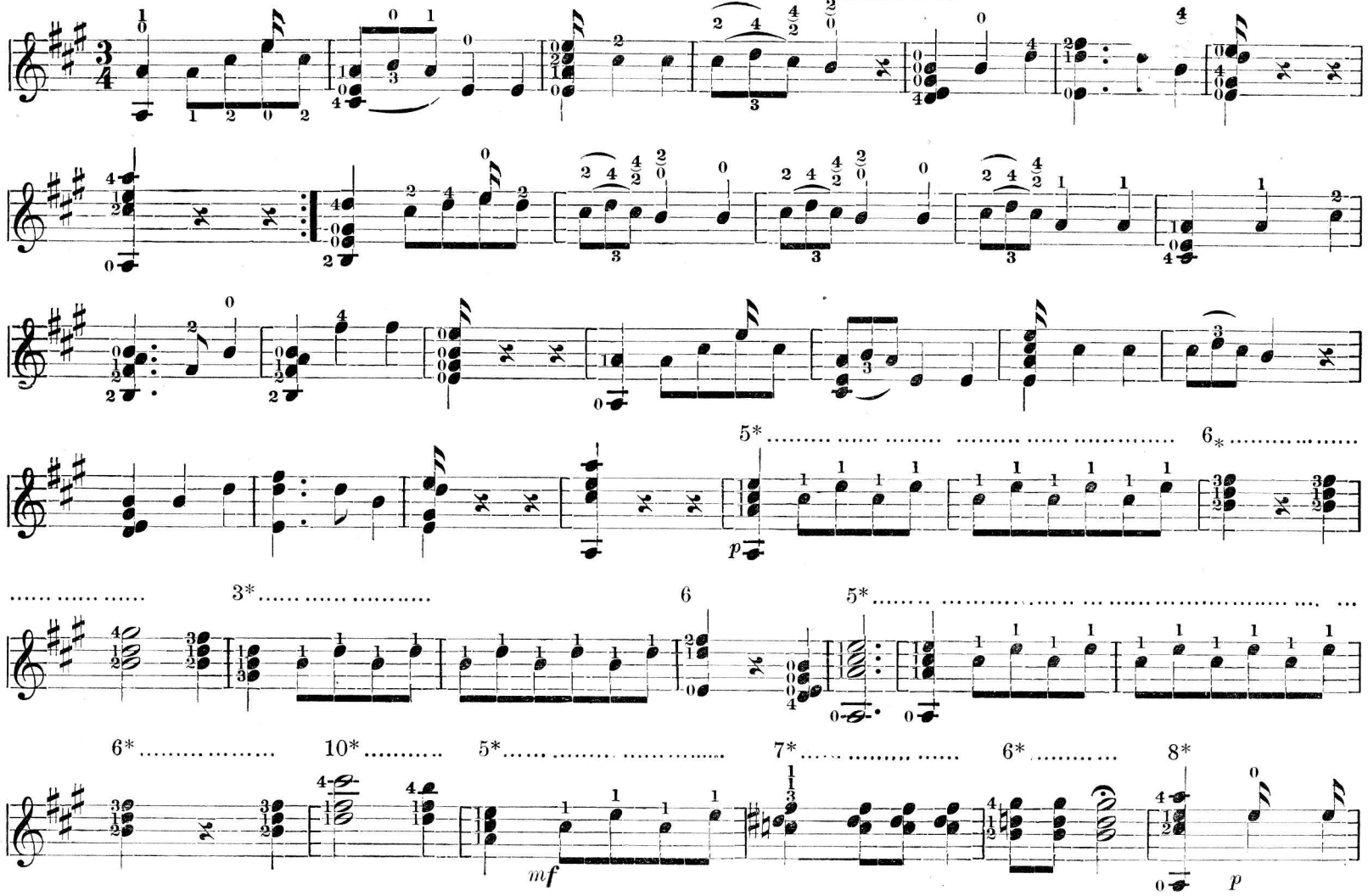
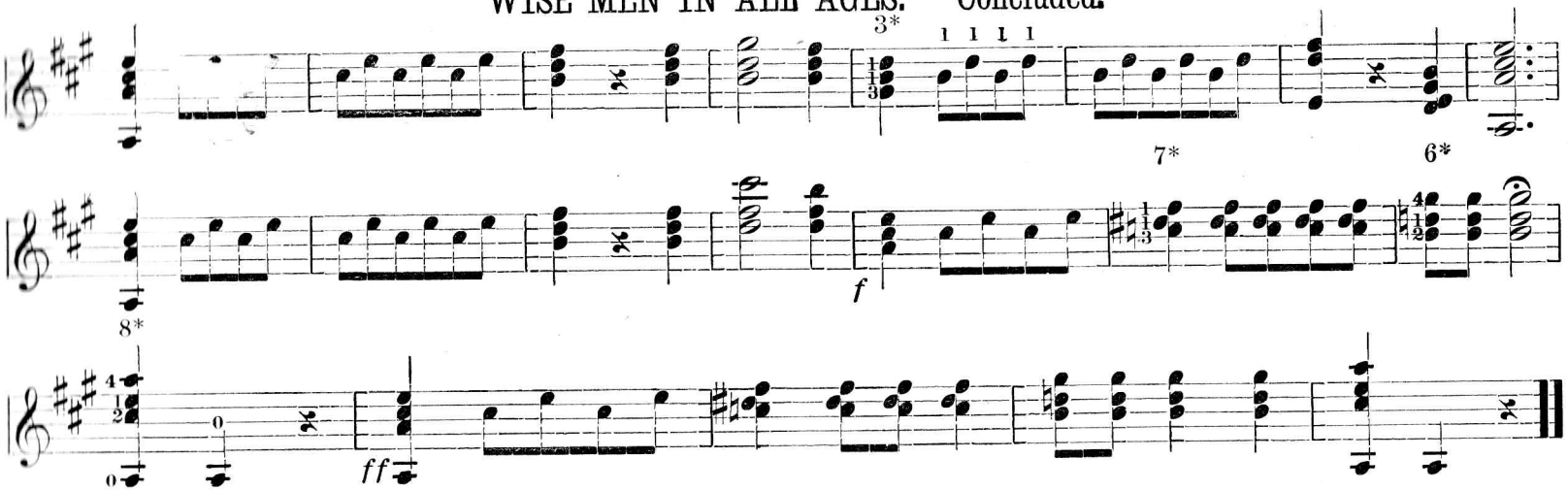
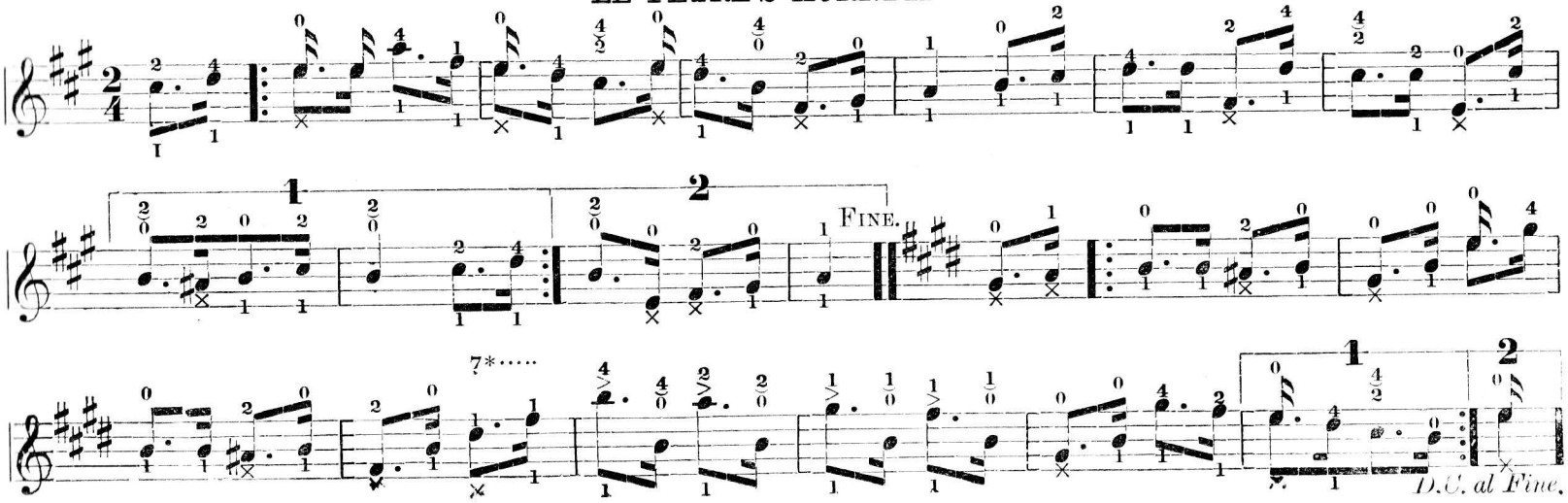
Tremolo Exercise.

The following movement is executed in the Guitar style.

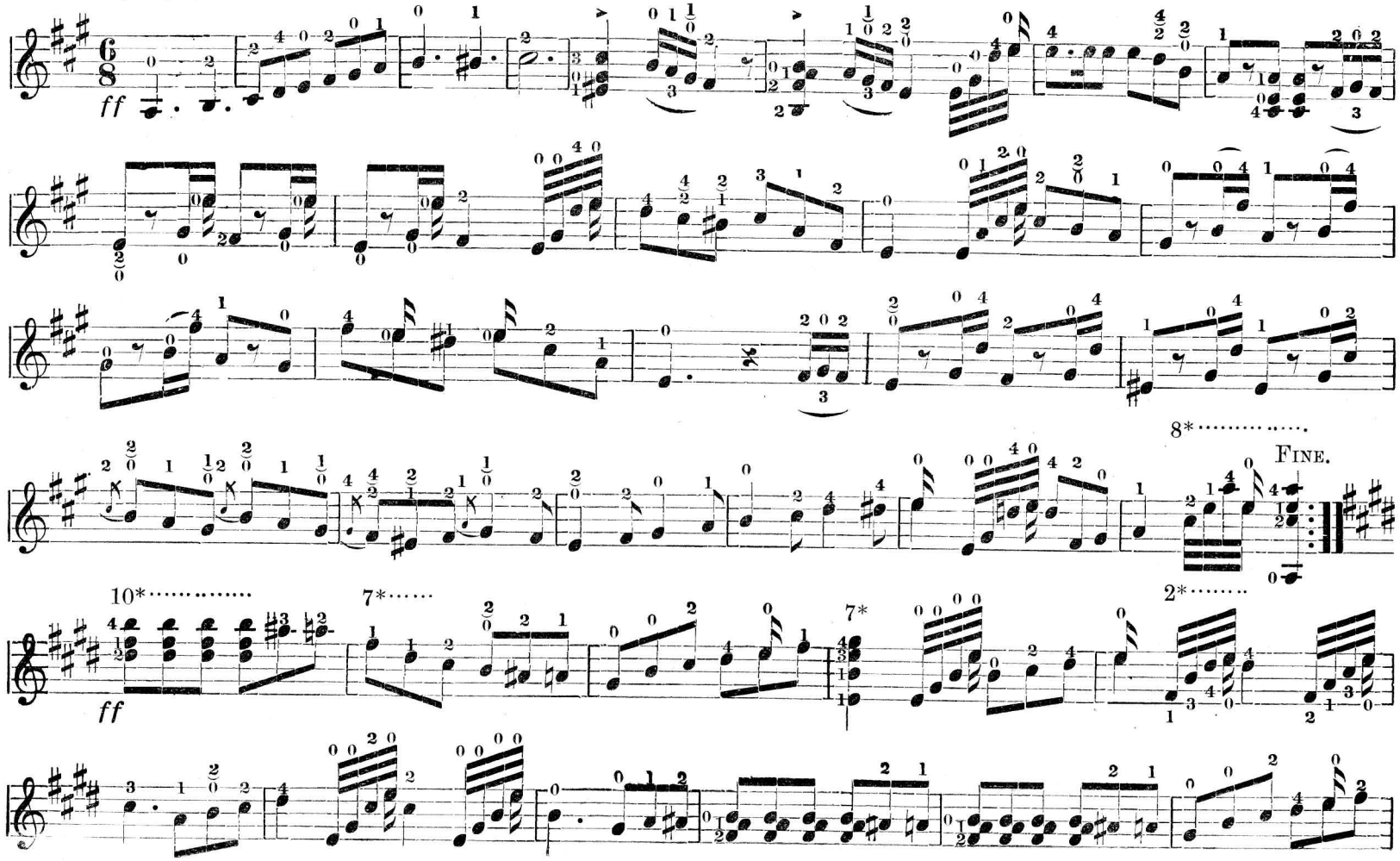
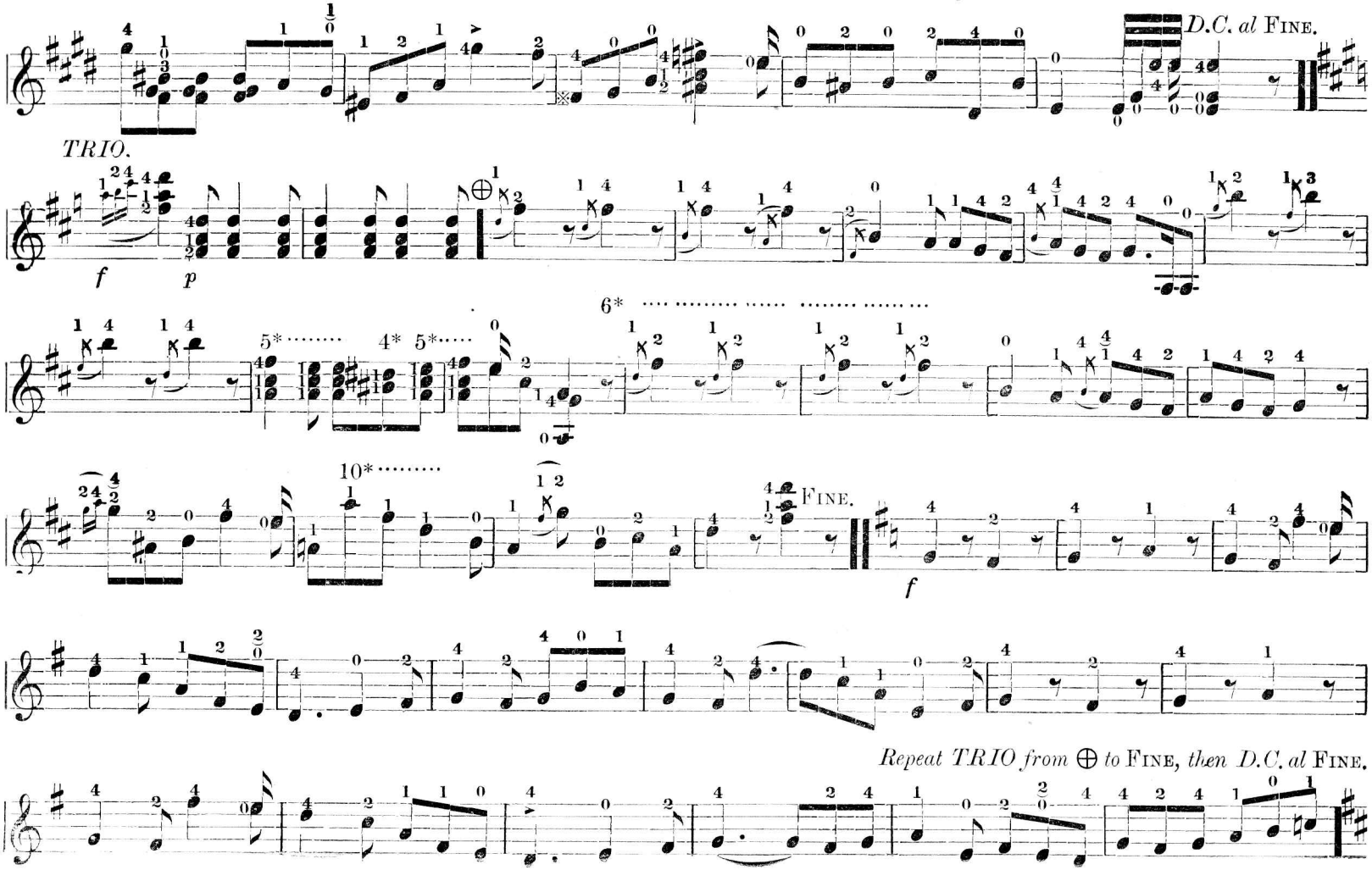
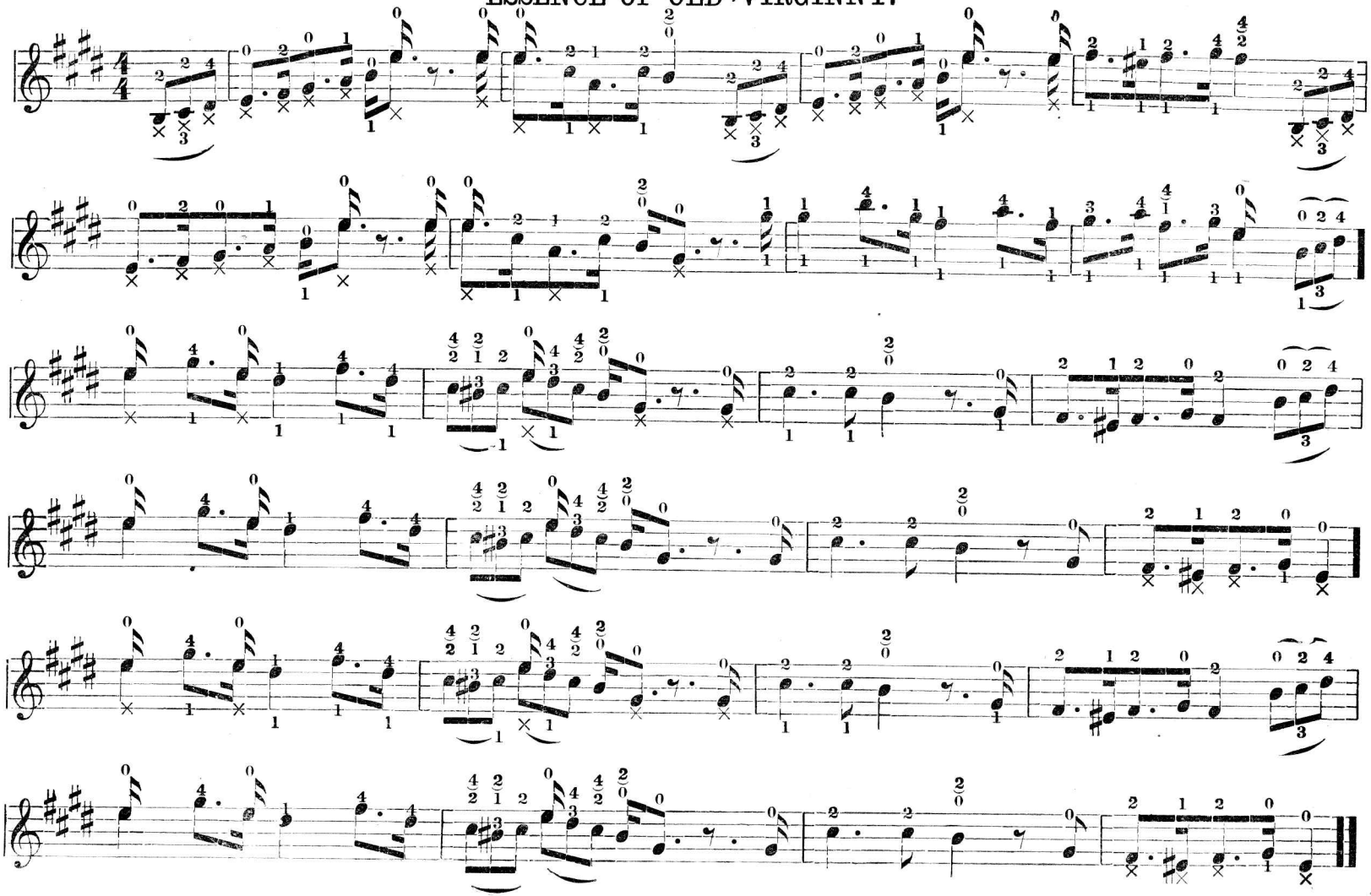


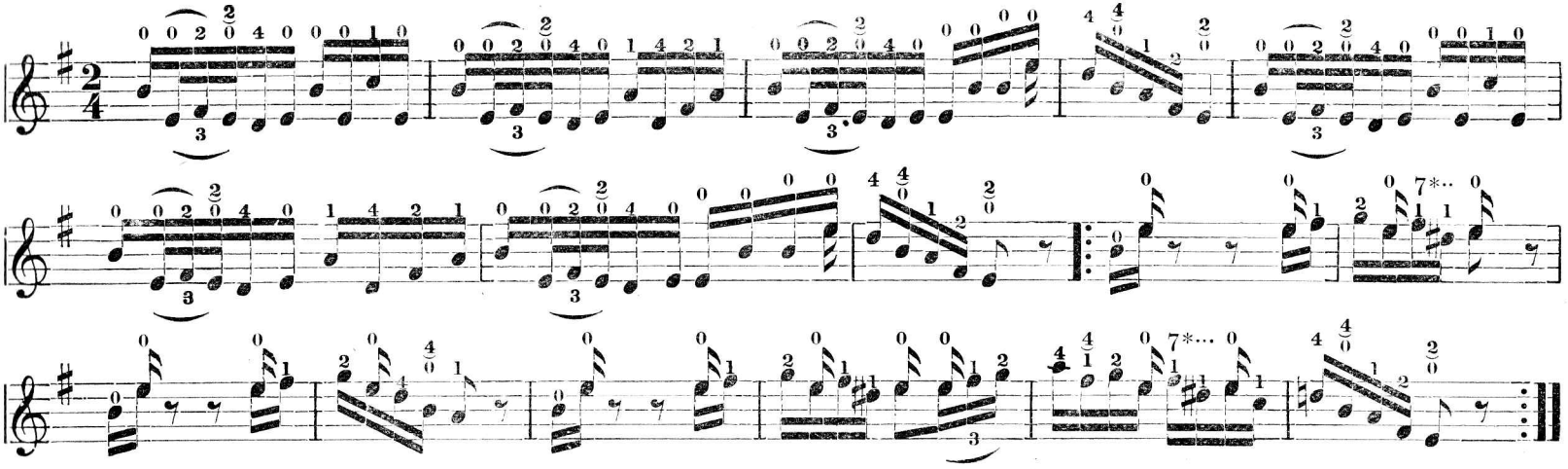
The following is sometimes called the "Roll," and is executed with the end of the thumb.

Sweep the end of the thumb across the first chord, from the lowest note up ; the second chord from the highest note down ; third chord up ; fourth chord down, etc.

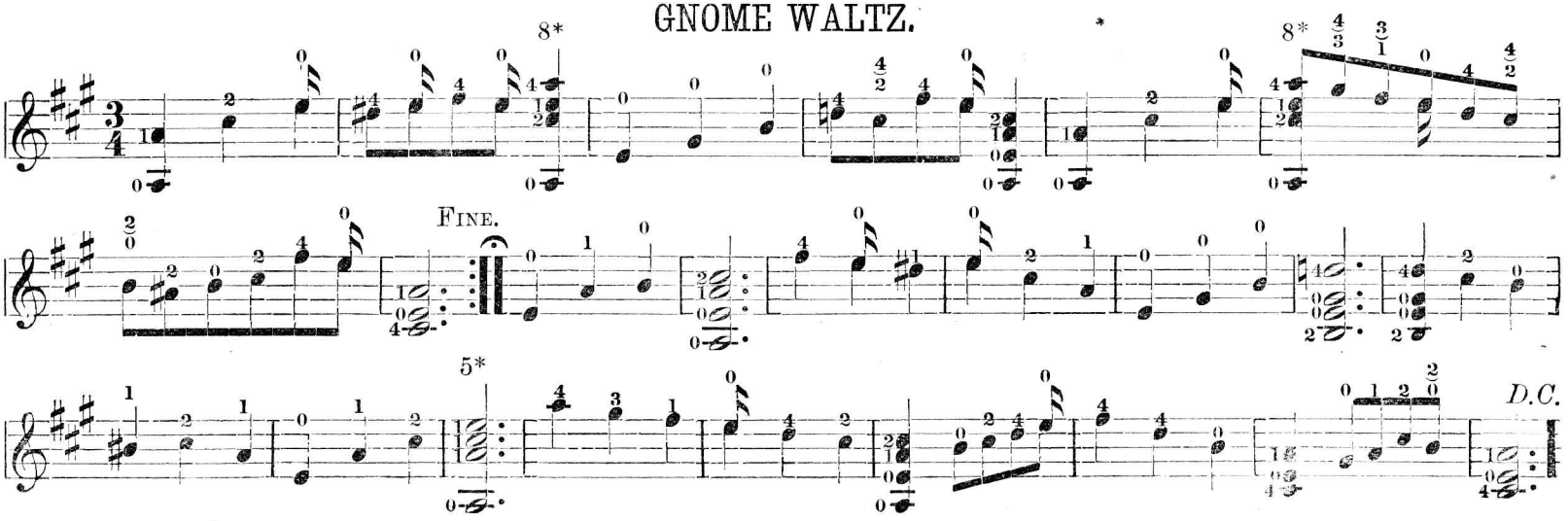
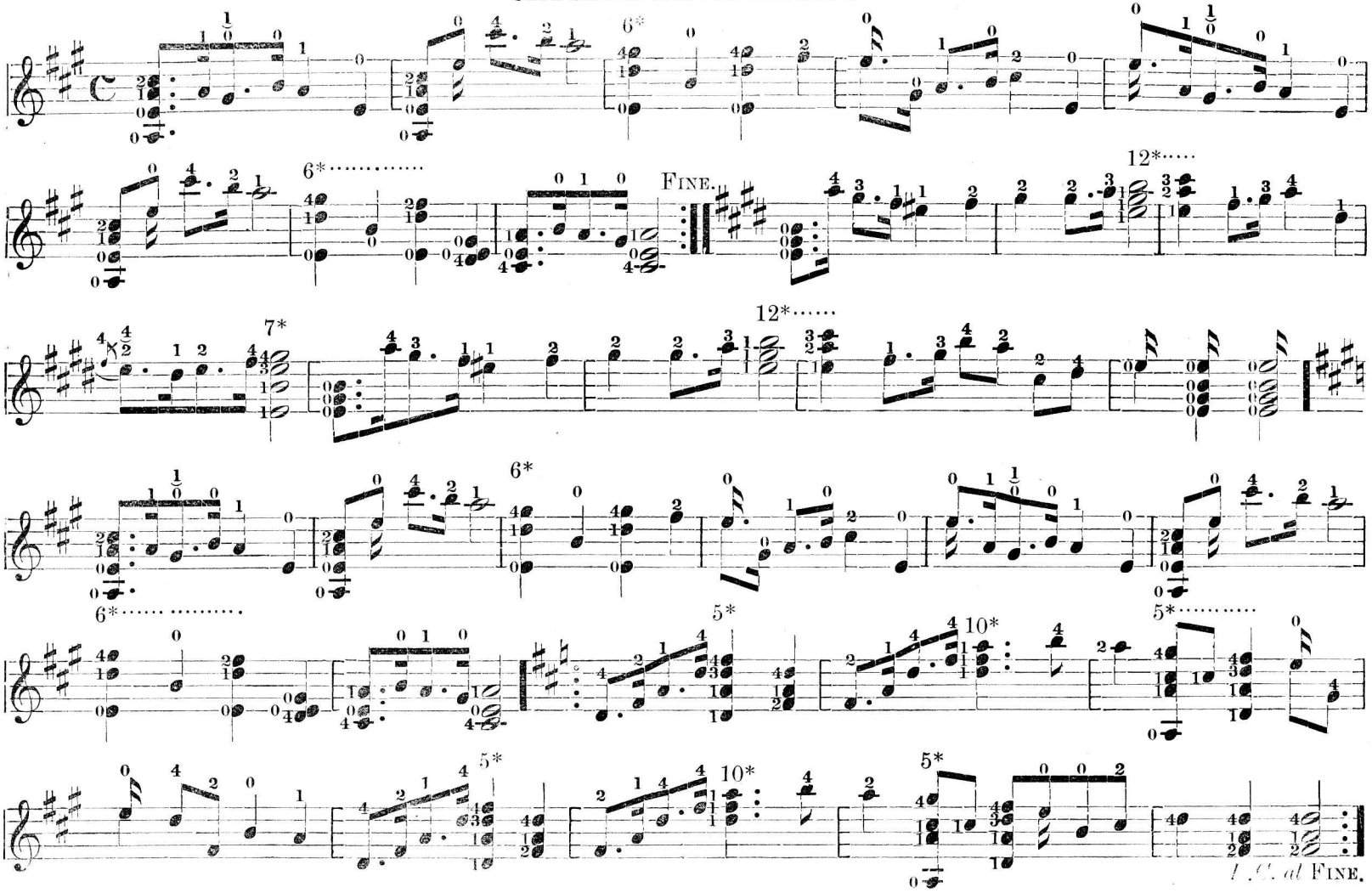
Practice the movement slowly at first and increase in time until it can be executed with the utmost rapidity.

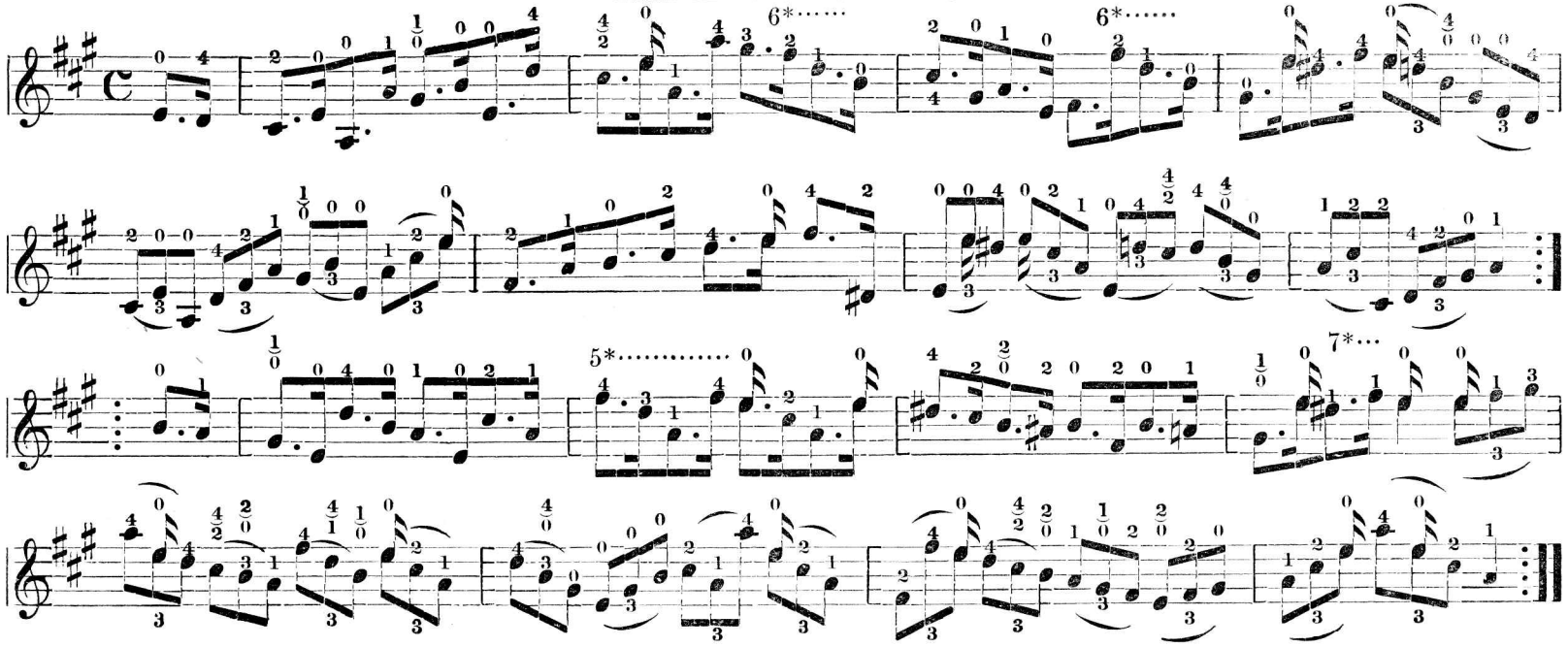
"KILLARNEY."

ELMA POLKA.

A. BAUR.

"KISS WALTZ." (Merry War.)

OVER THE GARDEN WALL.

"QUEEN'S SONG." (Iolanthe.)

I NEVER DRINK BEHIND THE BAR.

MISS BRADY'S PIANO FOR-TAY.

ROCHESTER SCHOTTISCHE.

MULLIGAN GUARD.

MULLIGAN GUARD. Concluded.

"WISE MEN IN ALL AGES." (Mascot.)

"WISE MEN IN ALL AGES." Concluded.

LE PETRE'S HORNPIPE.

NORTHERN ROUTE MARCH.

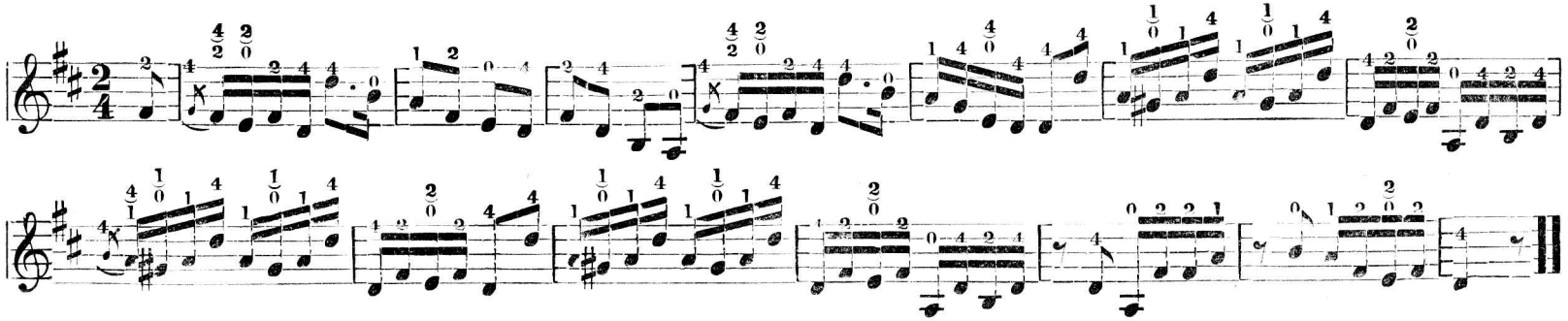
Banjo style, with Thimble.

NORTHERN ROUTE MARCH. Concluded.

ESSENCE OF OLD VIRGINNY.

PIGEON REEL.

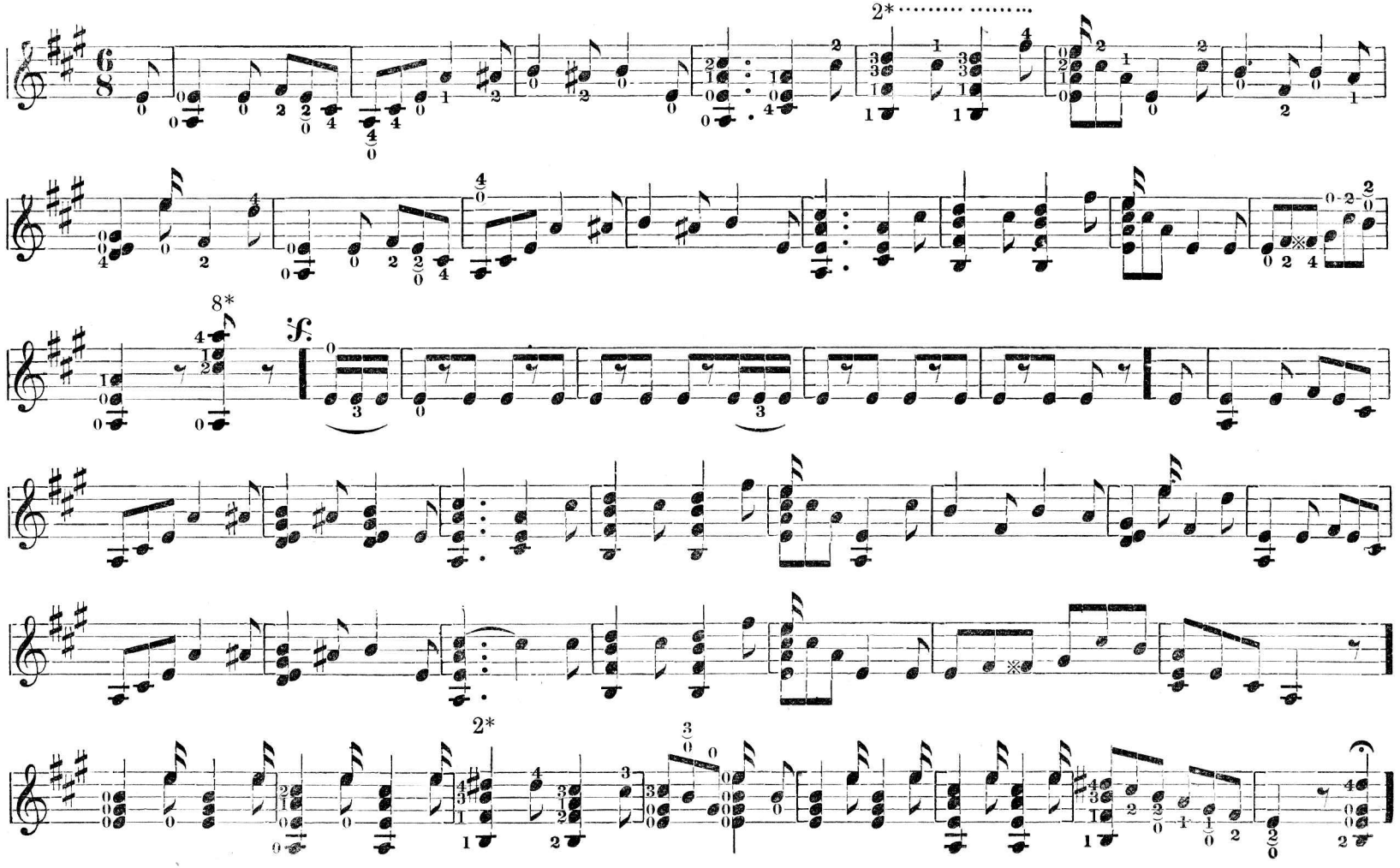
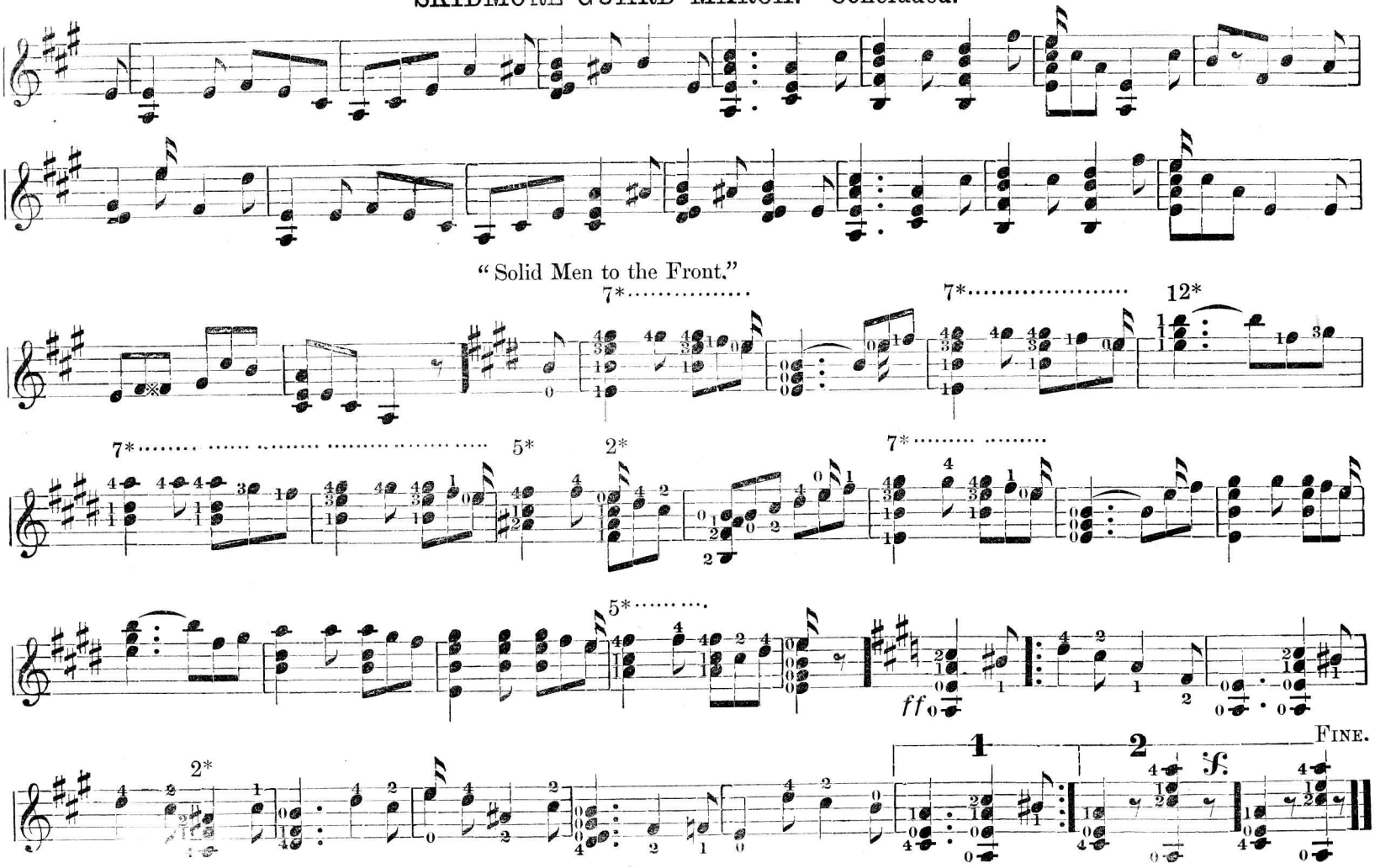
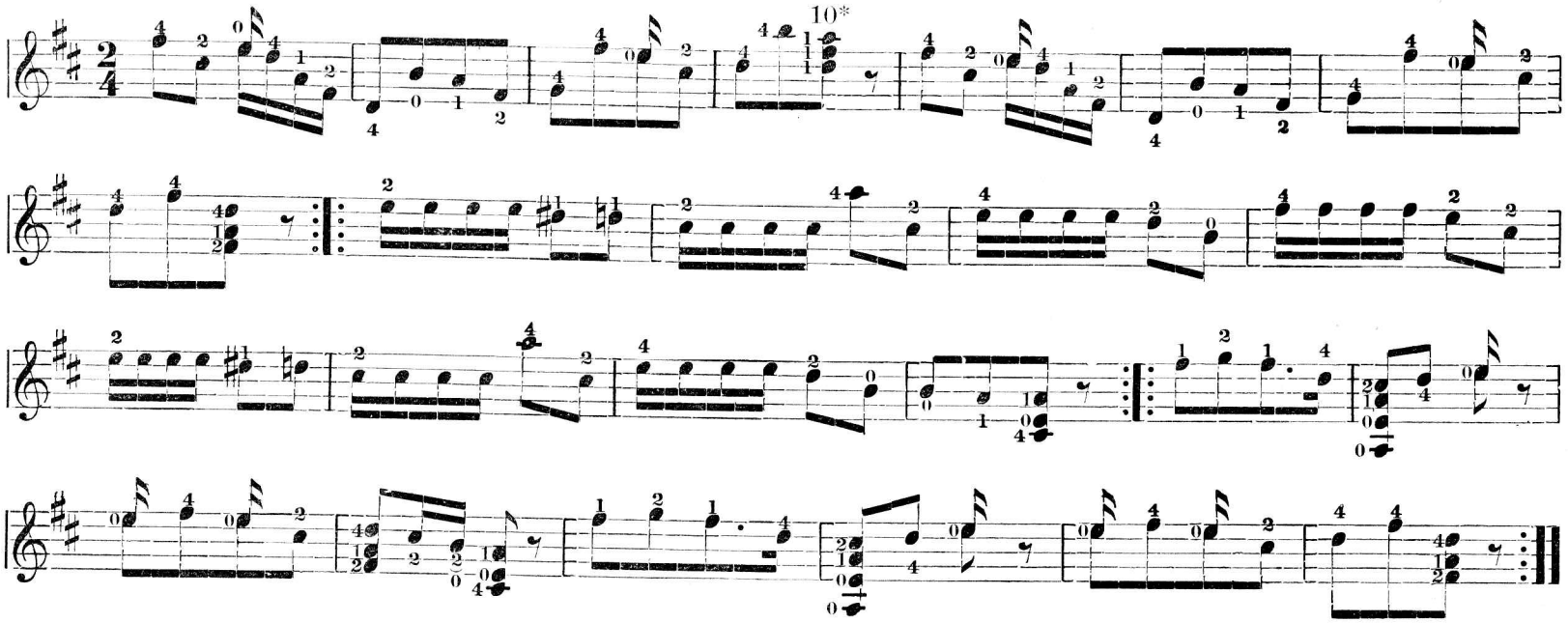


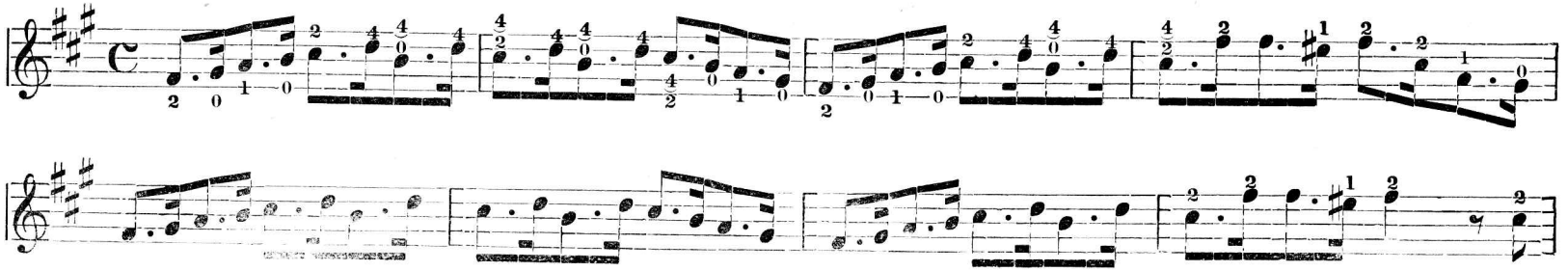
GNOME WALTZ.

CRYSTAL SCHOTTISCHE.

THE ARTISTIC CLOG.



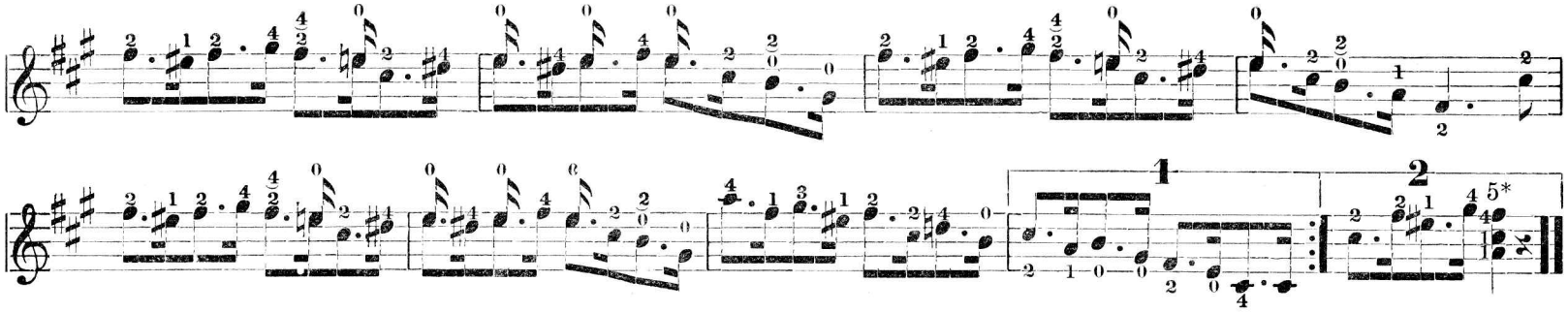
TITUS JIG.



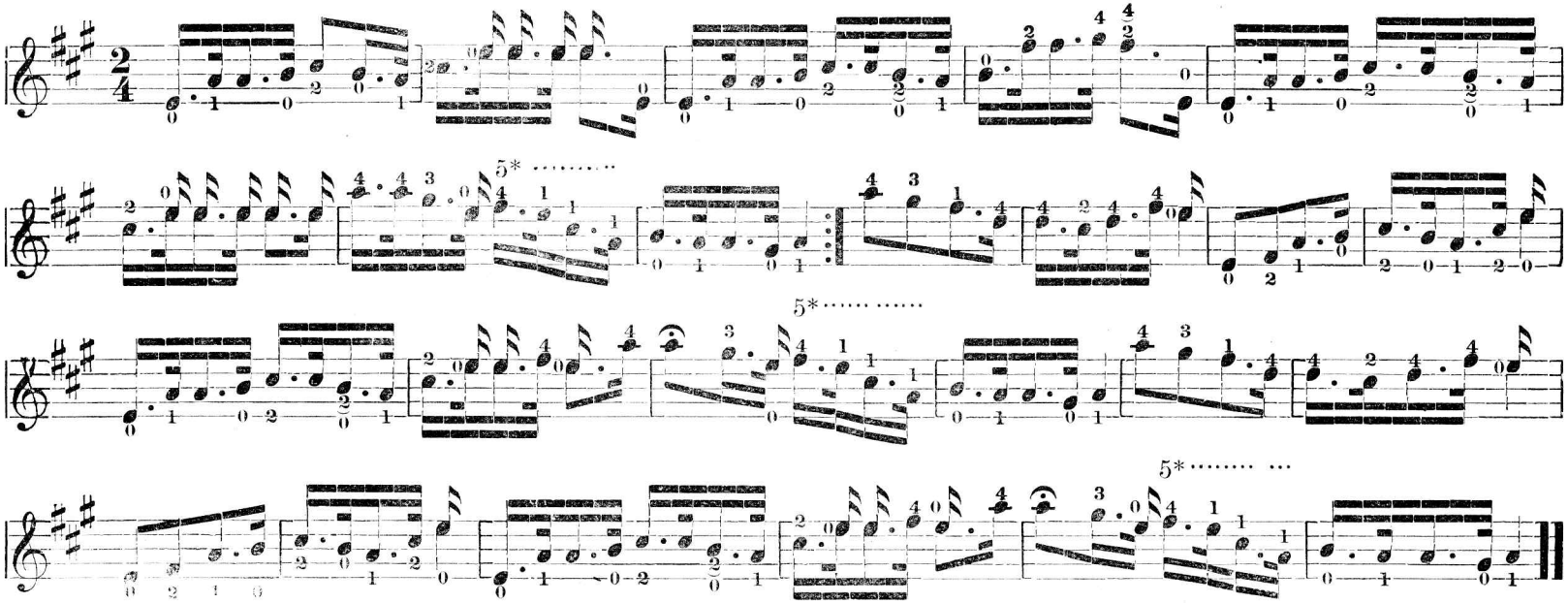
SKIDMORE GUARD MARCH.

SKIDMORE GUARD MARCH. Concluded.

NEW SCHOTTISCHE.

PASTIME ON THE LEVEE.

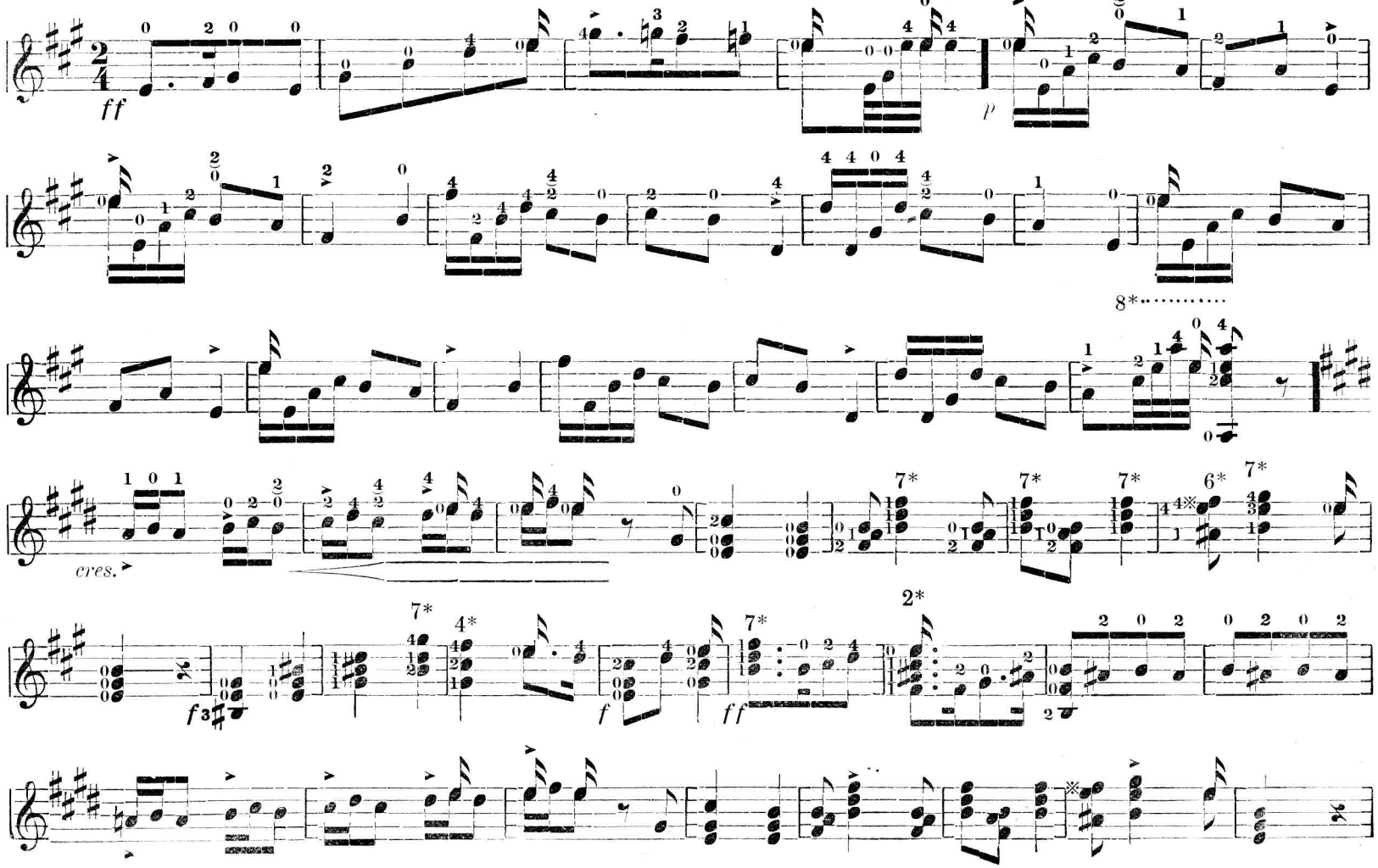
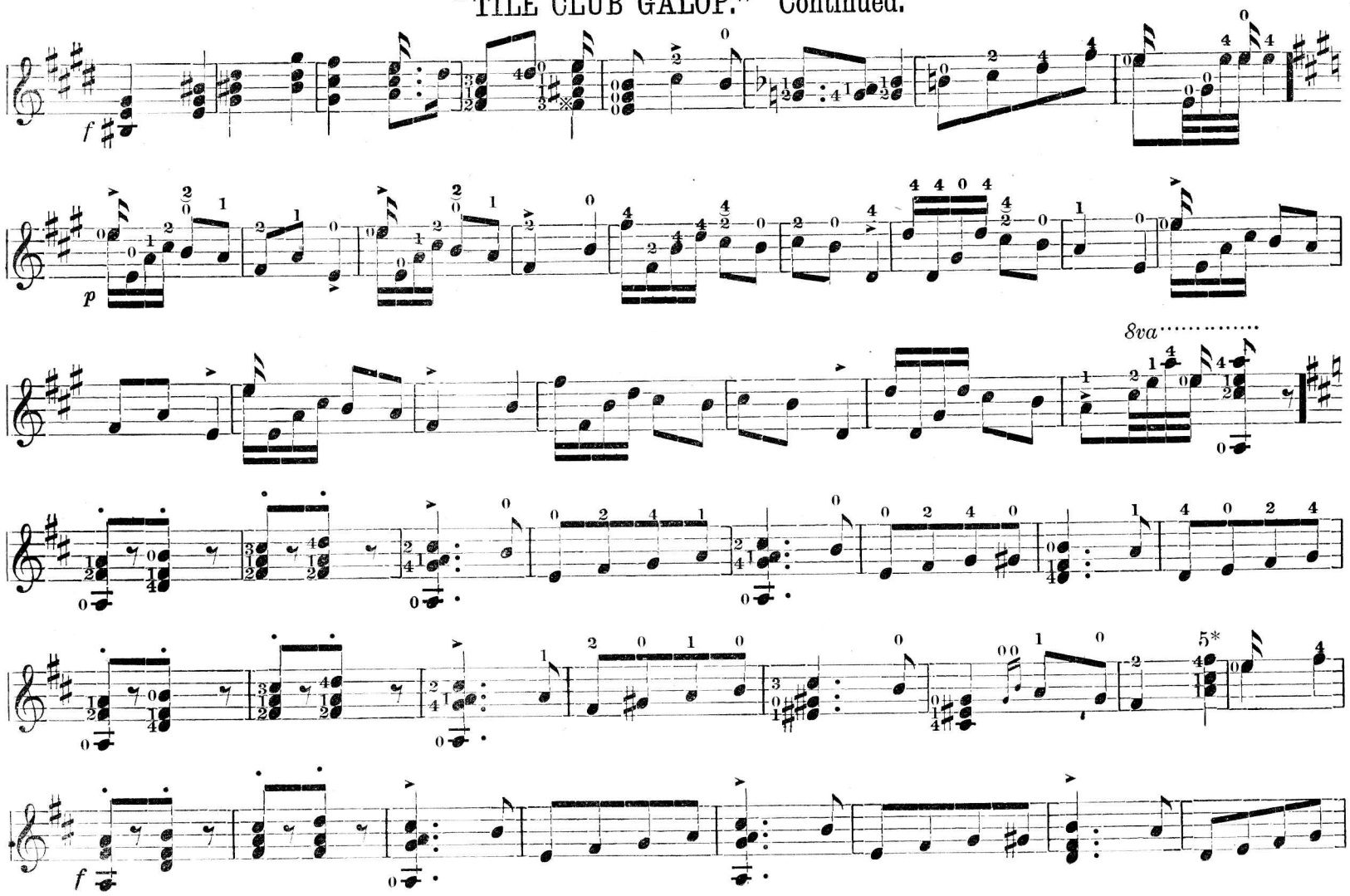
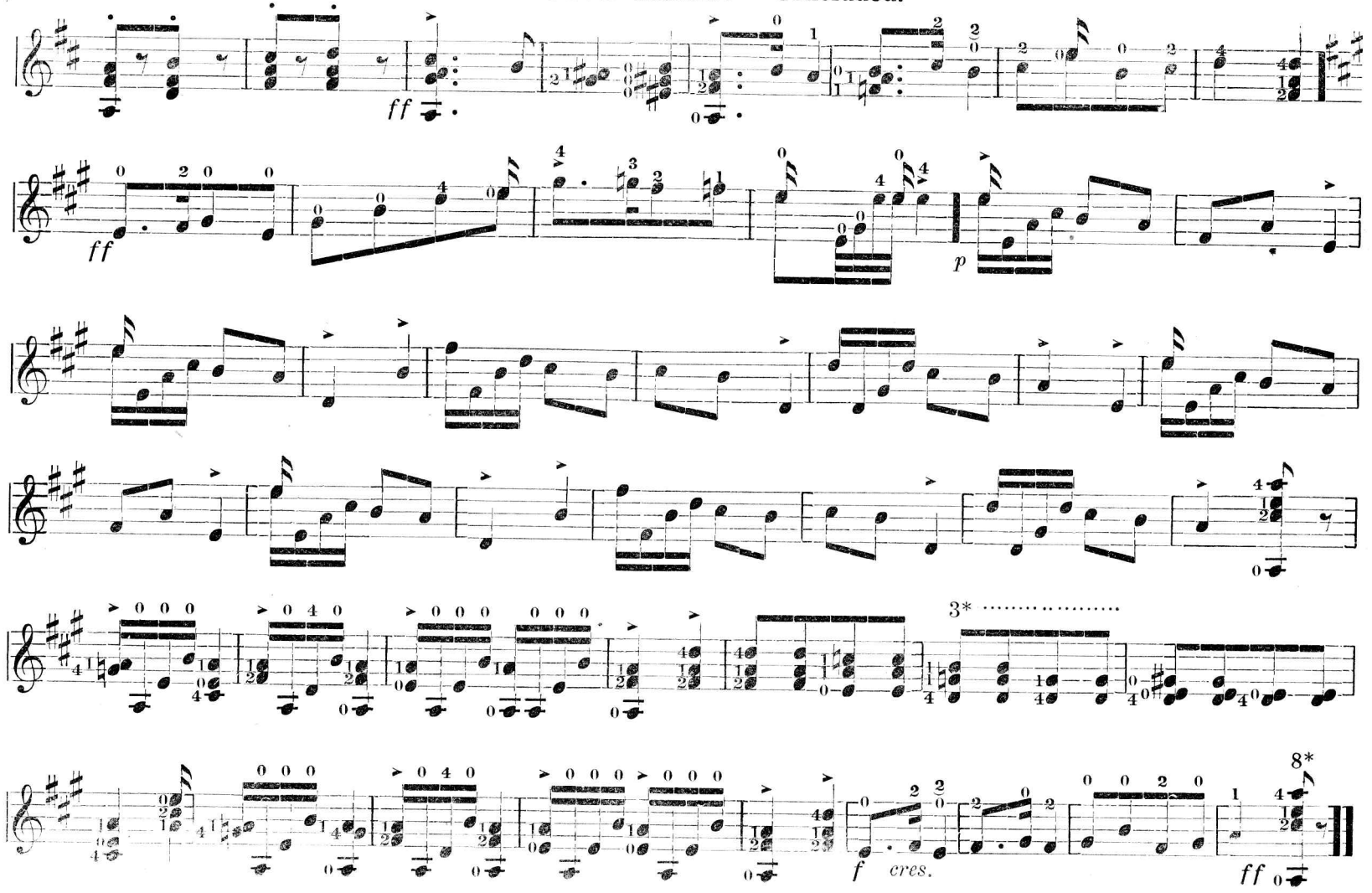
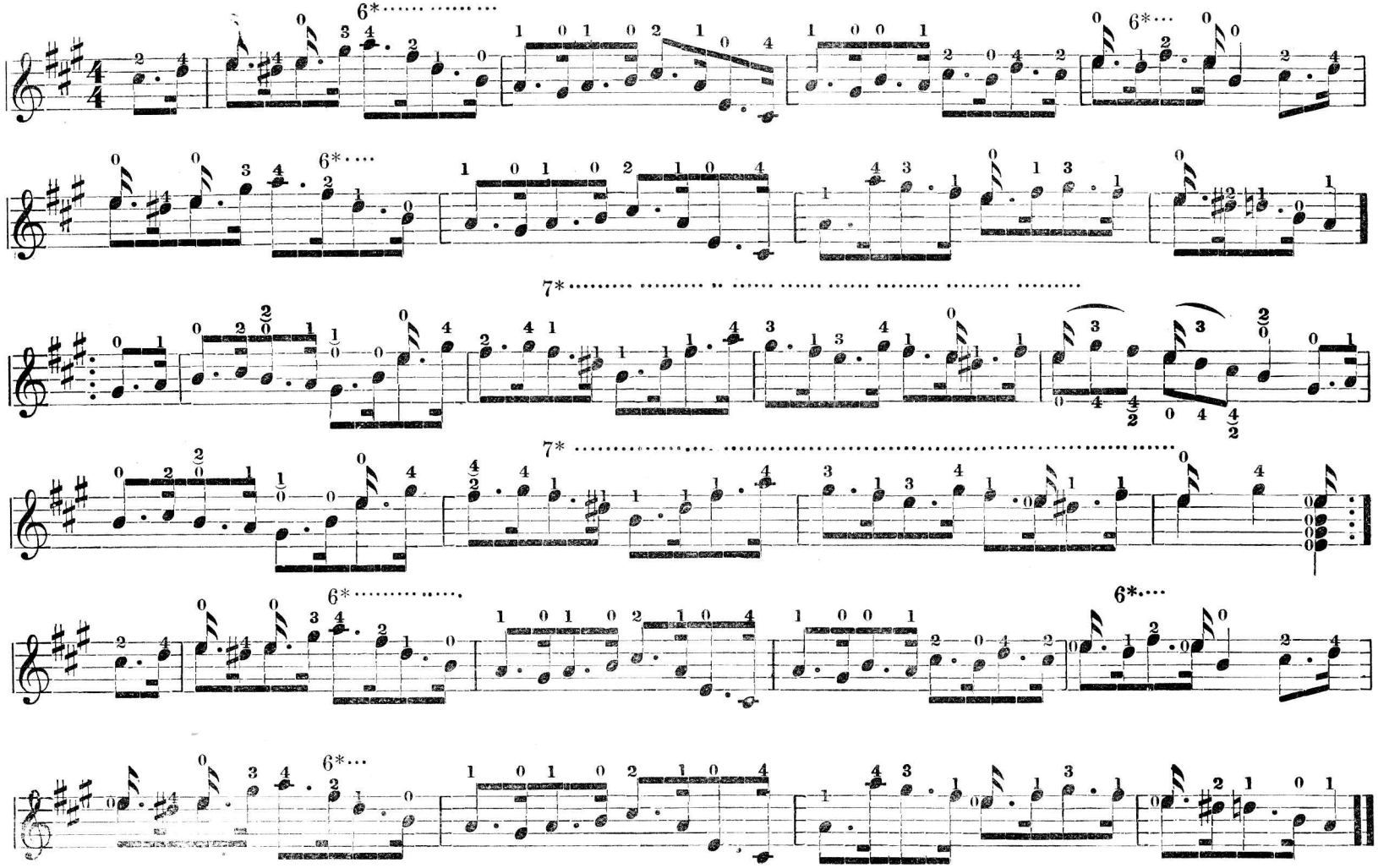
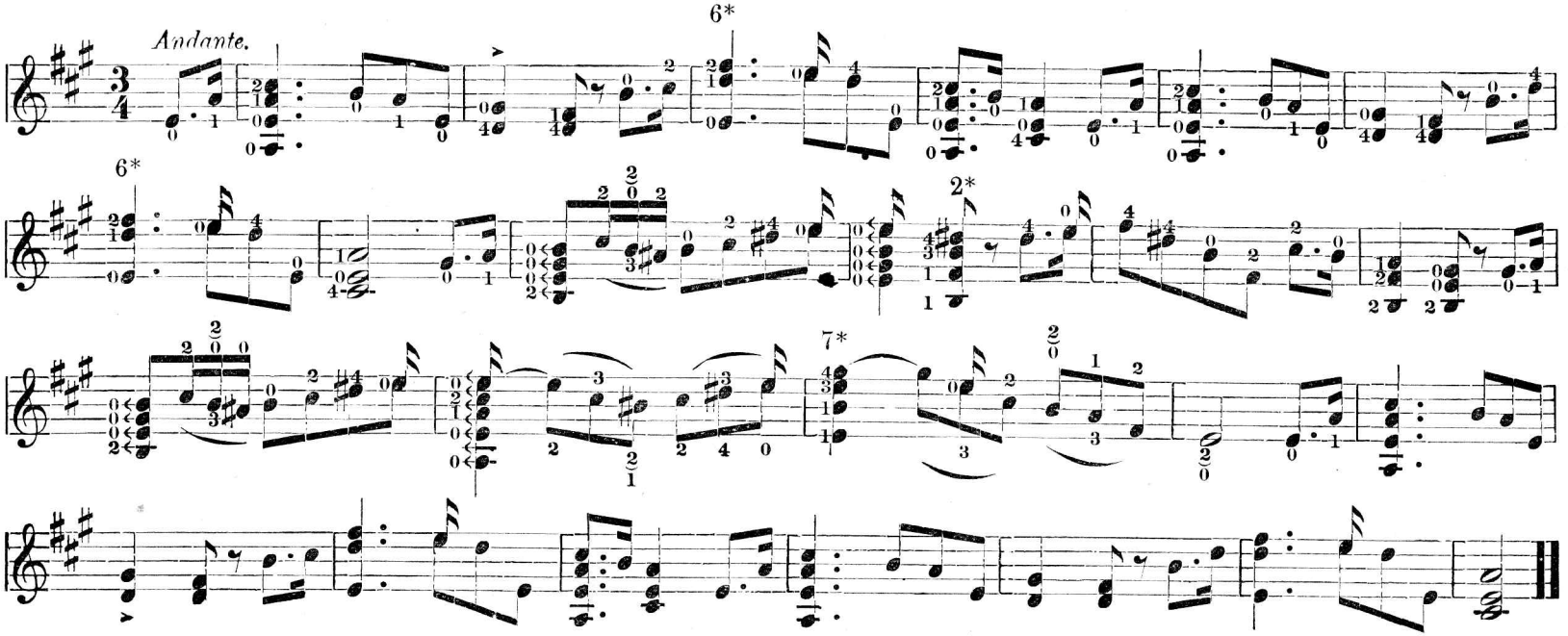


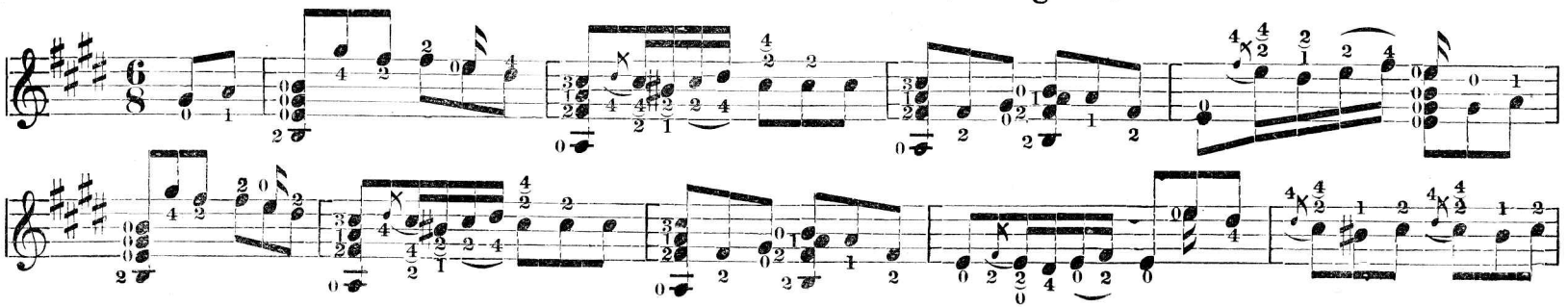
PASTIME ON THE LEVEE. Concluded.

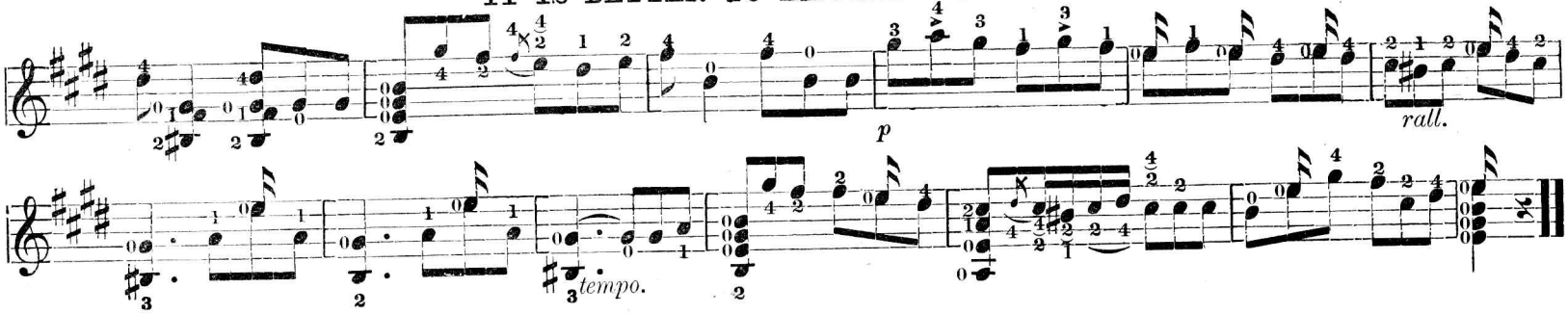
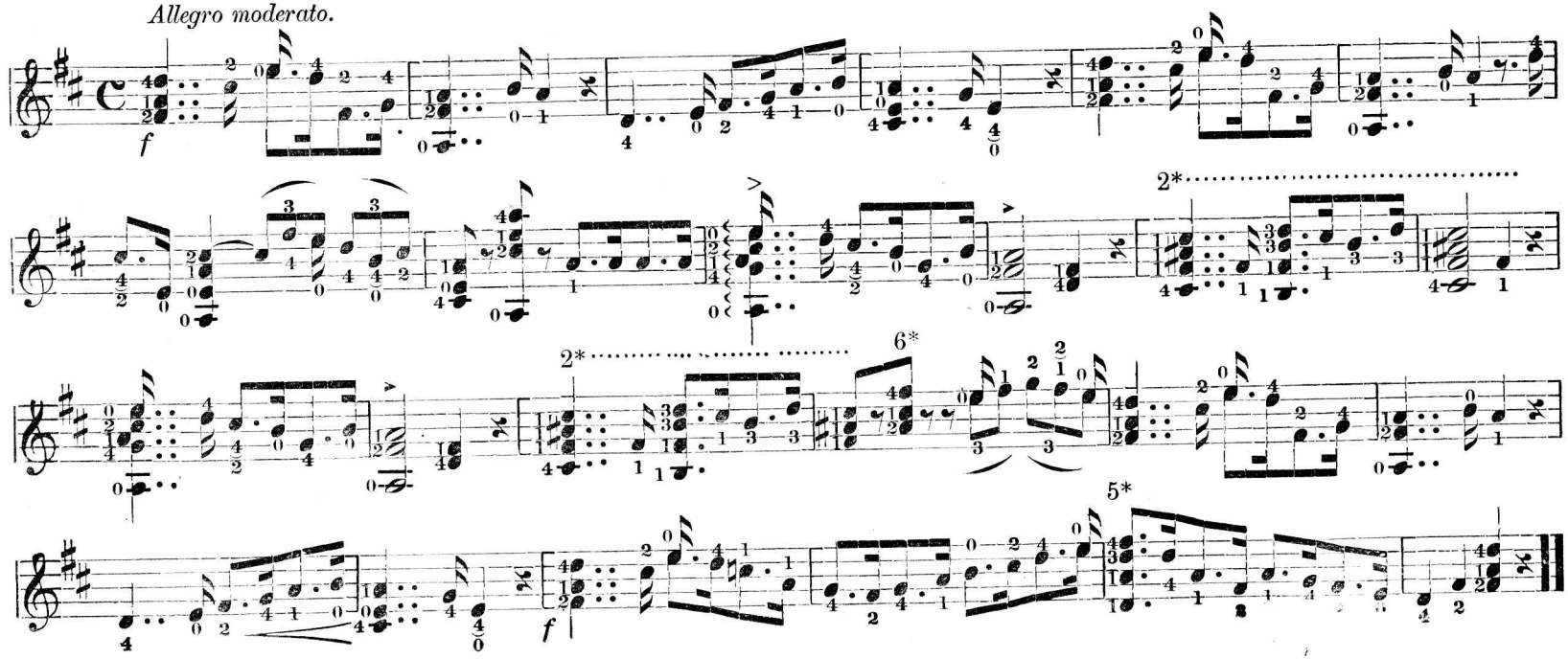
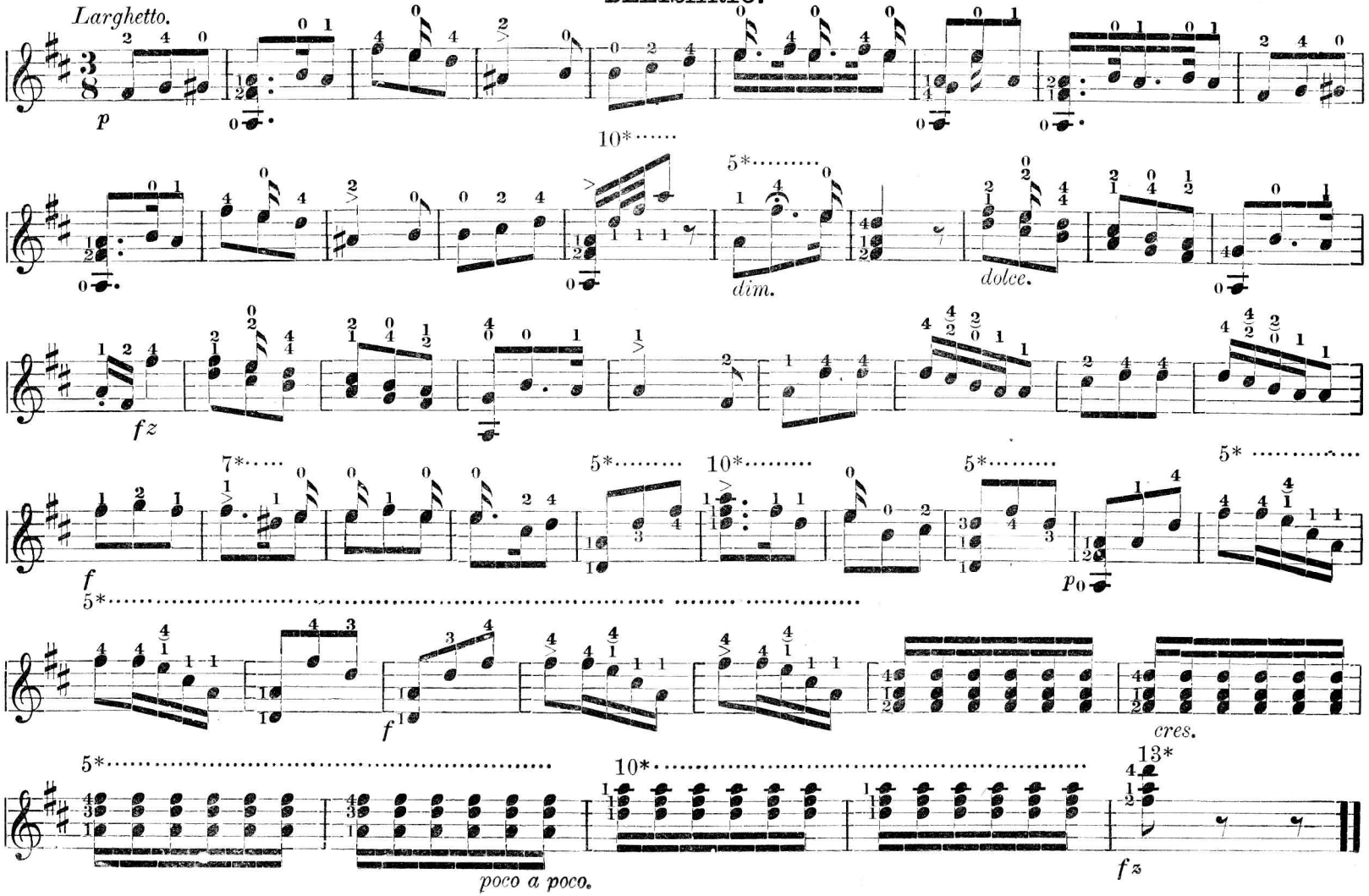


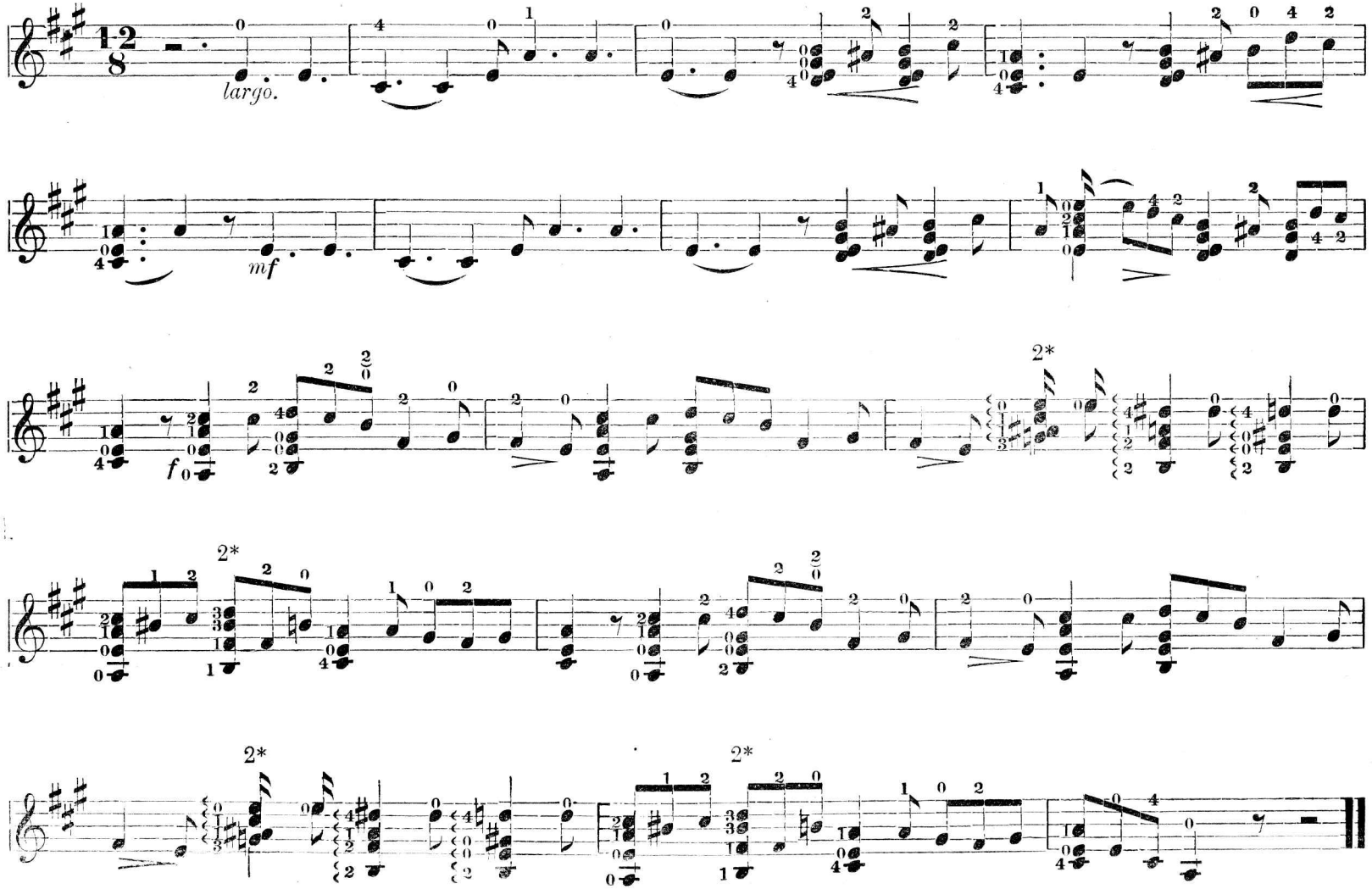
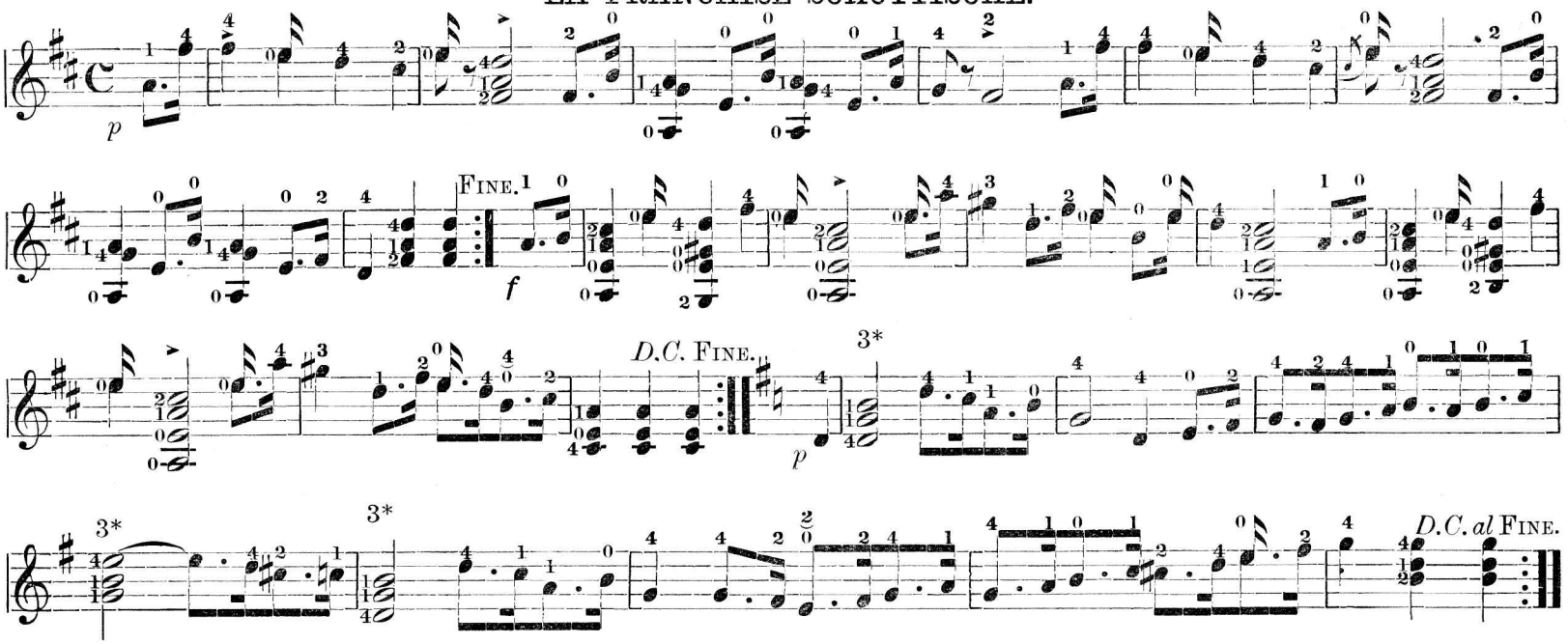
WALK AROUND.

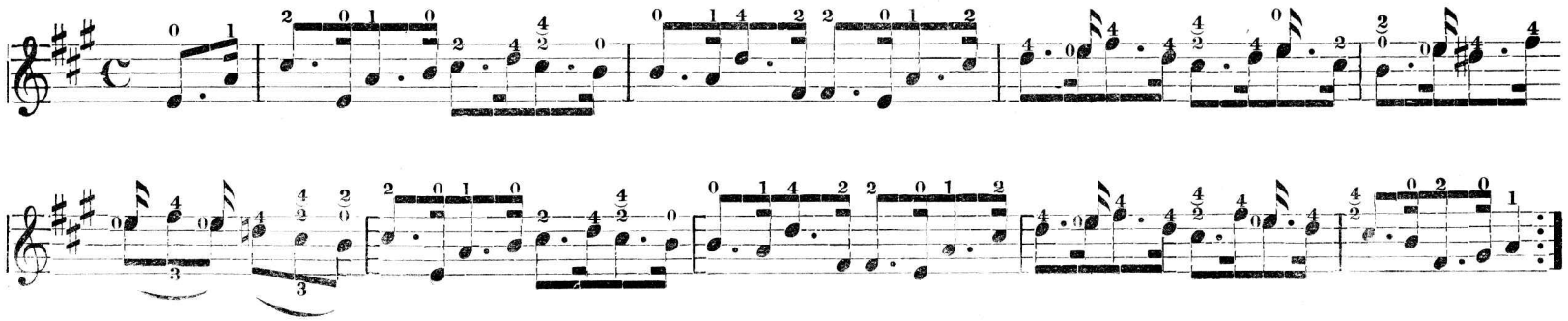


"TILE CLUB GALOP."

"TILE CLUB GALOP." Continued.

"TILE CLUB GALOP." Concluded.

NORTON'S DOUBLE CLOG.

FANTAISE.

"IT IS BETTER TO LAUGH." (Il Segreto.)

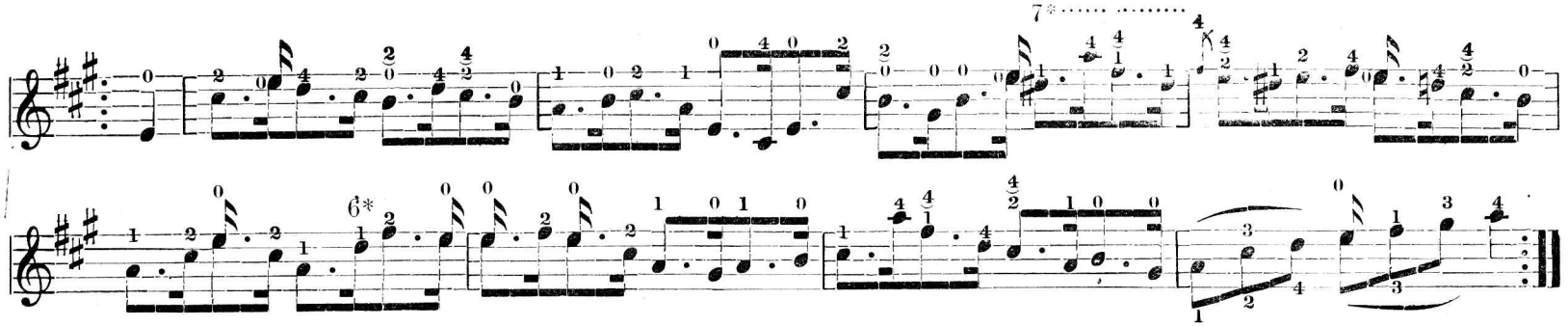


"IT IS BETTER TO LAUGH." Concluded.

LINDA DI CHAMOUNIX.

BELISARIO.

Larghetto.
p
10*.....
5*.....
dim.
dolce.
fz
7*.....
5*.....
10*.....
5*.....
f
p
5*.....
5*.....
f
cres.
5*.....
10*.....
13*
poco a poco.
fz

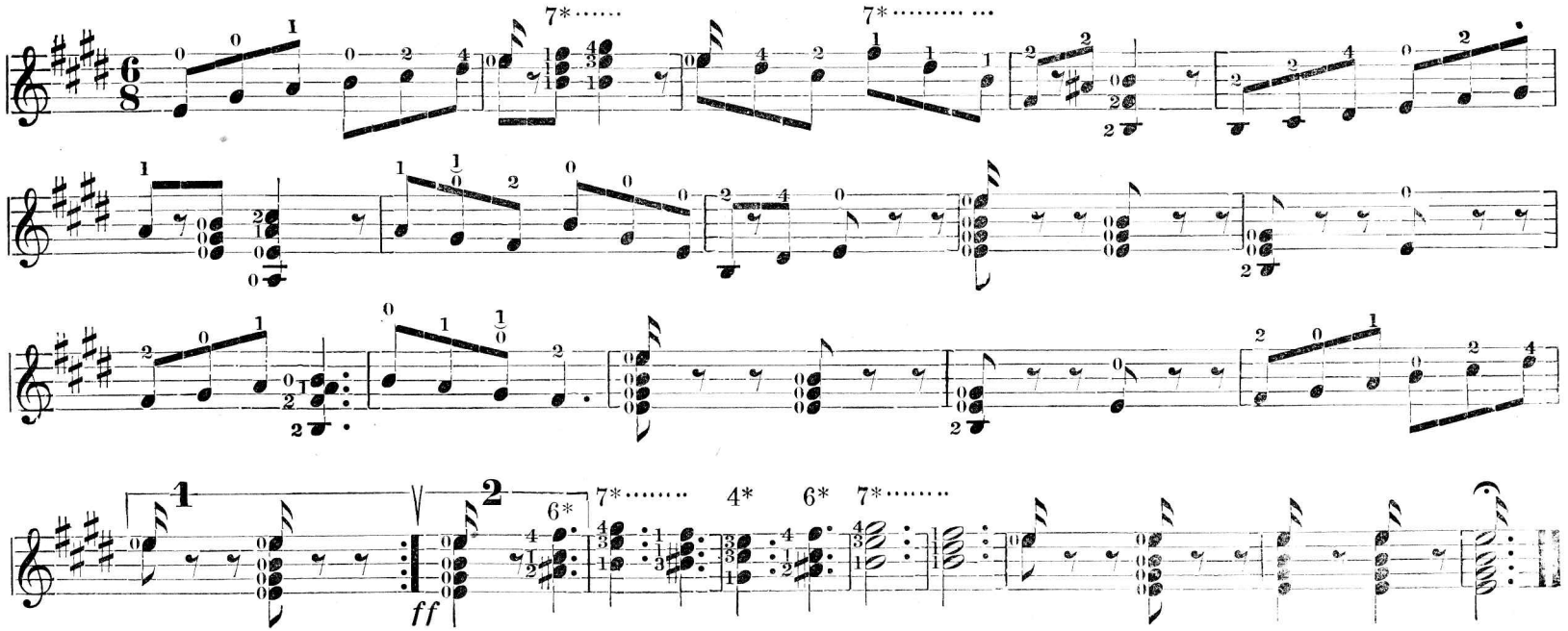
"TEMPEST OF THE HEART." (Il Trovatore.)

LA FRANCAISE SCHOTTISCHE.

SKIP ROPE CLOG.

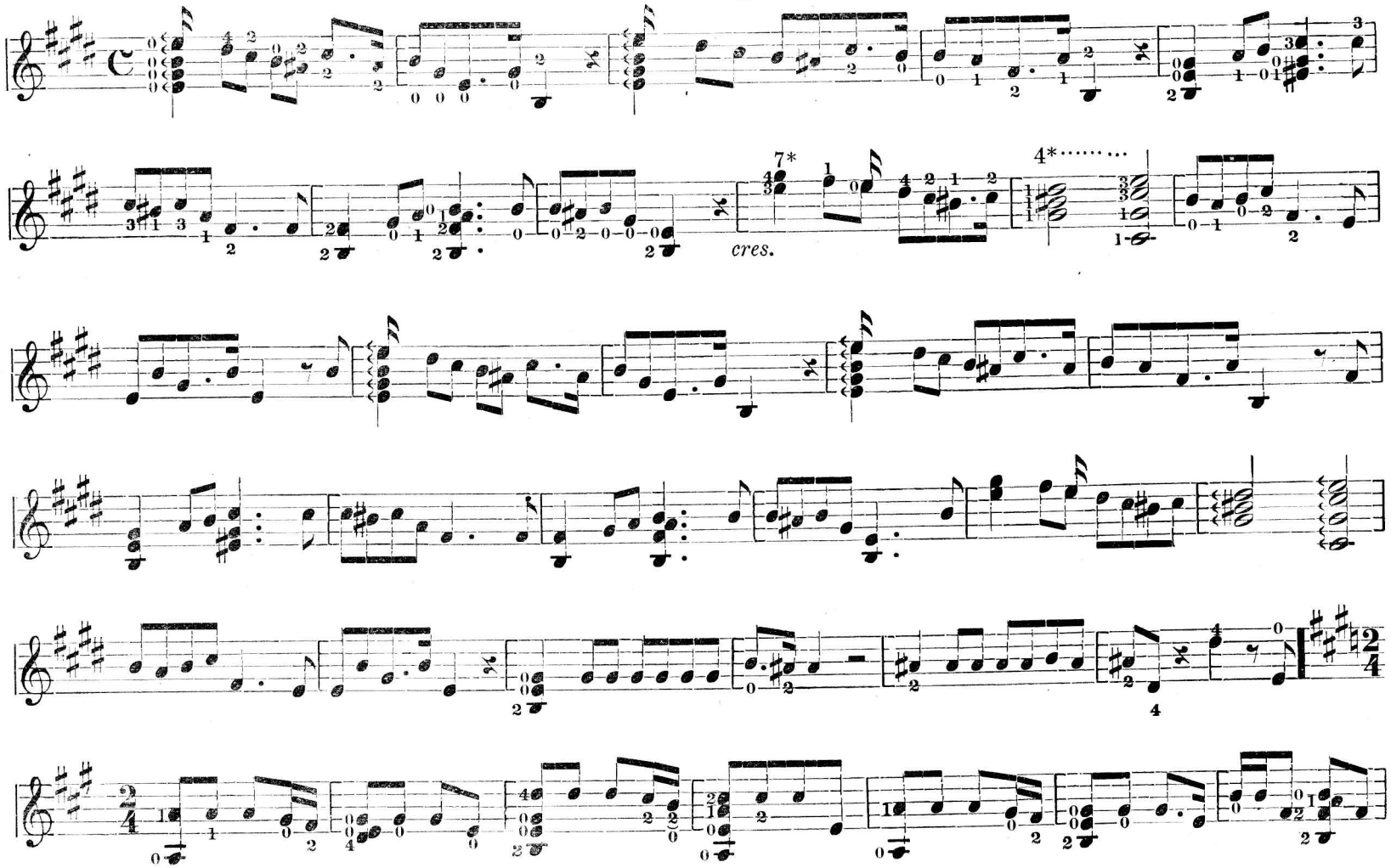
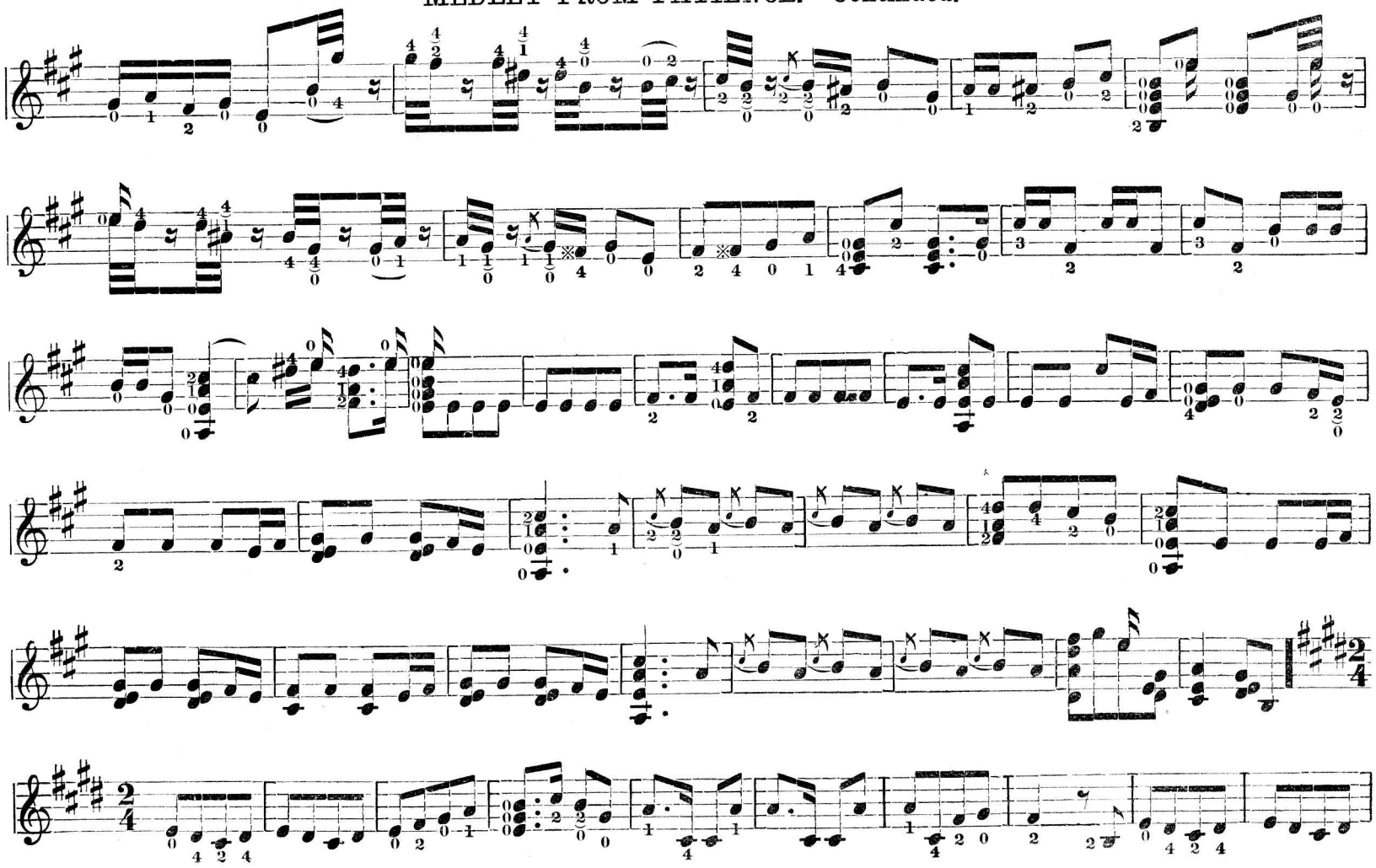
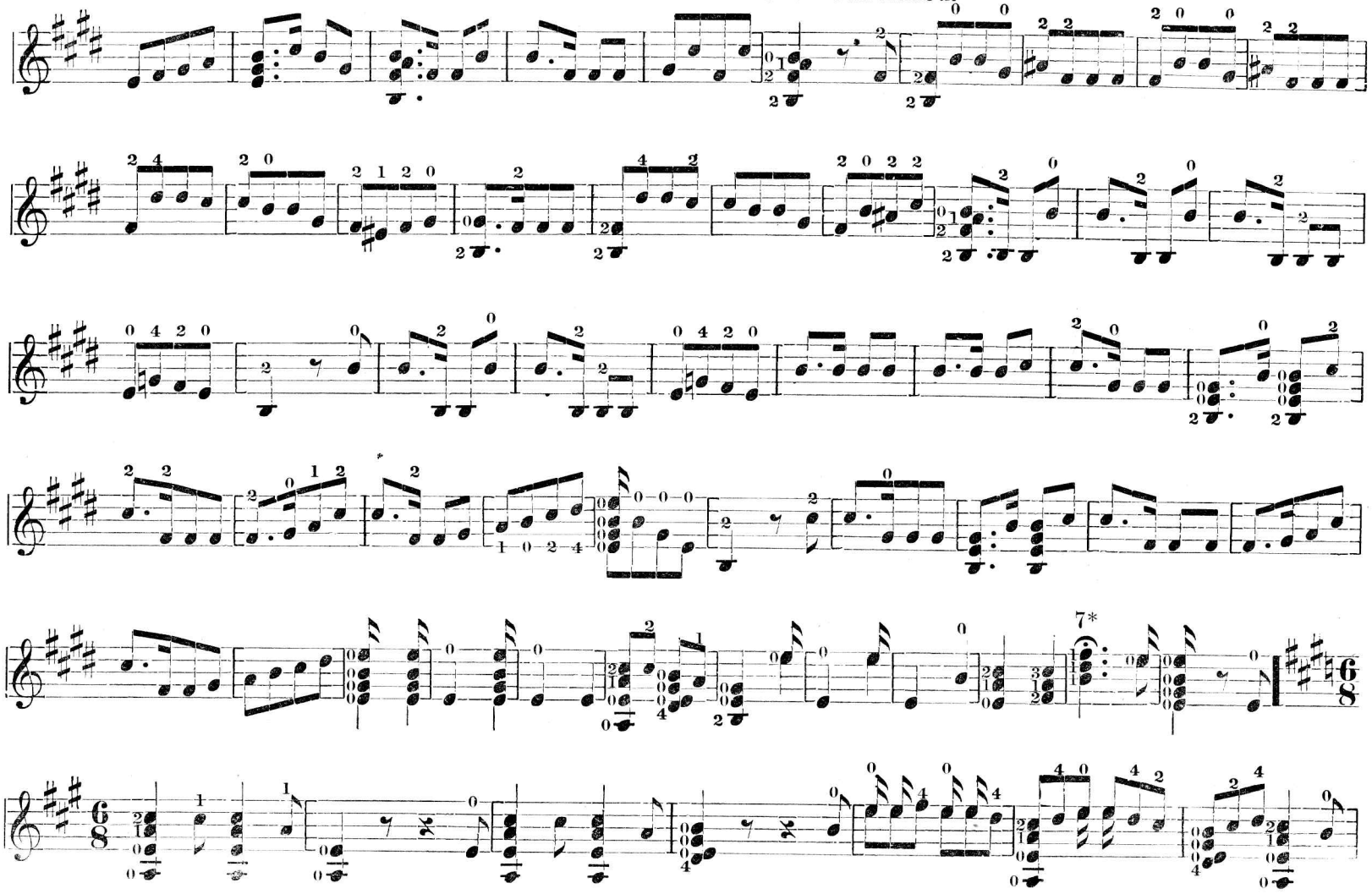
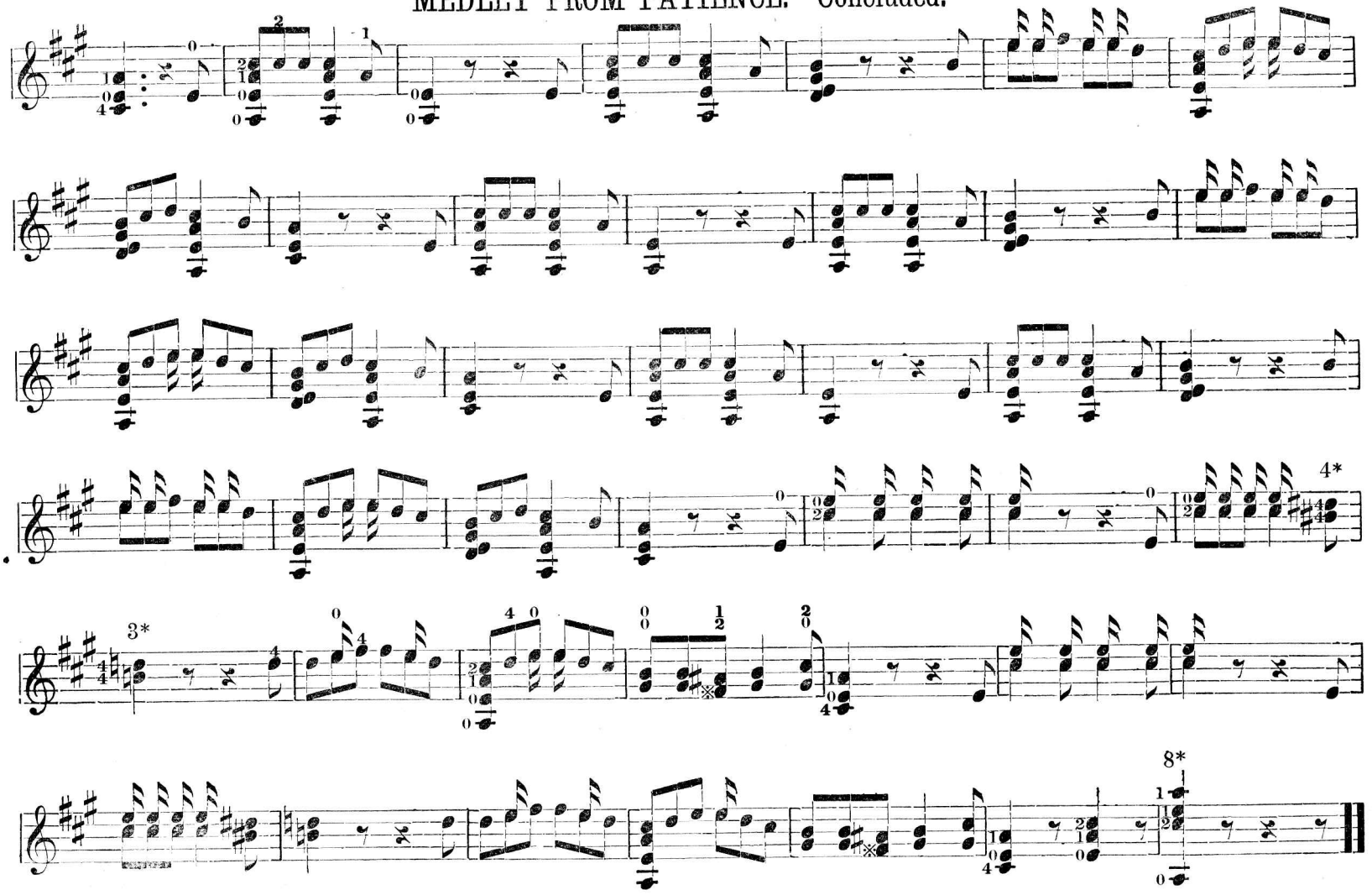
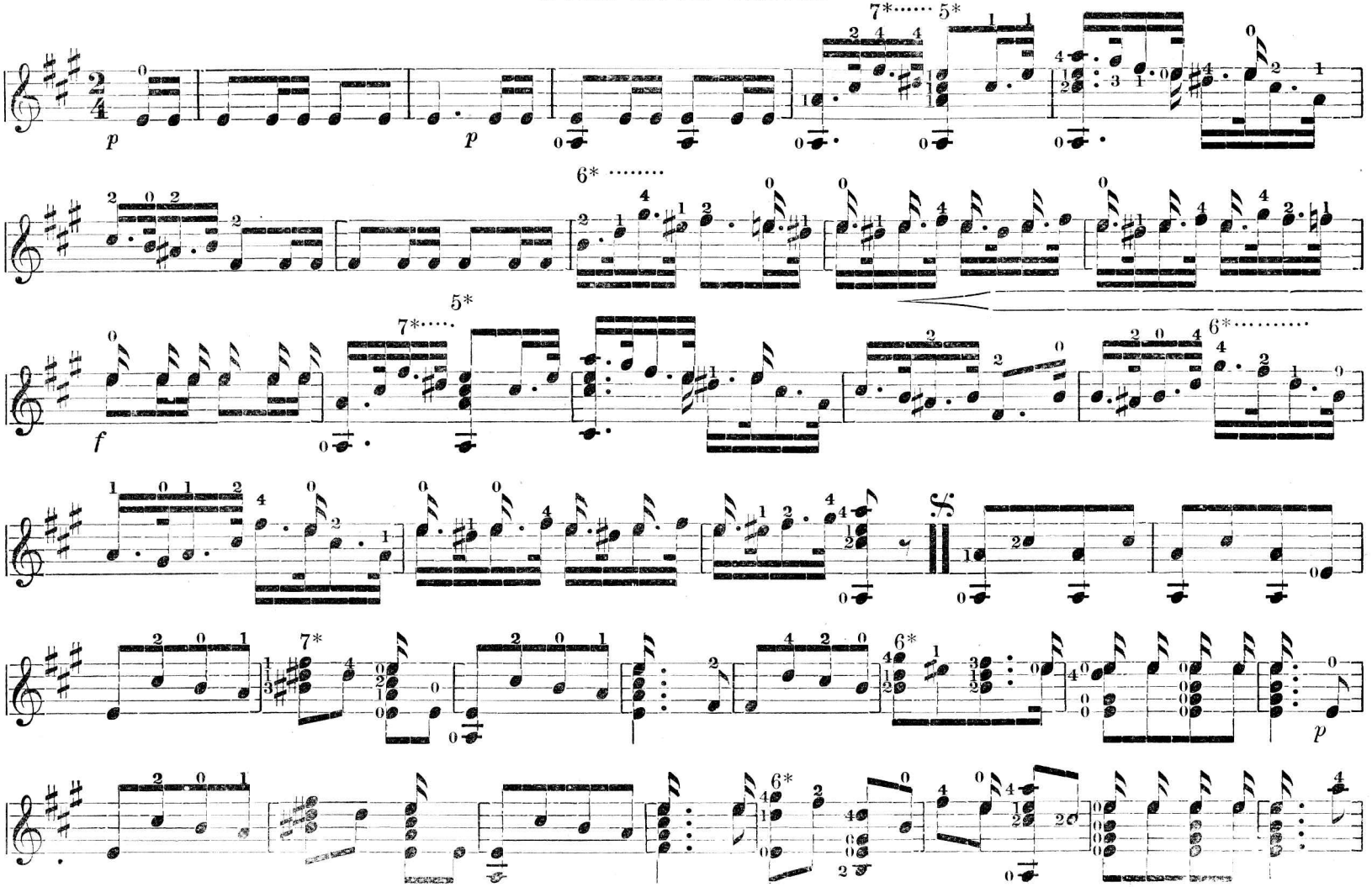
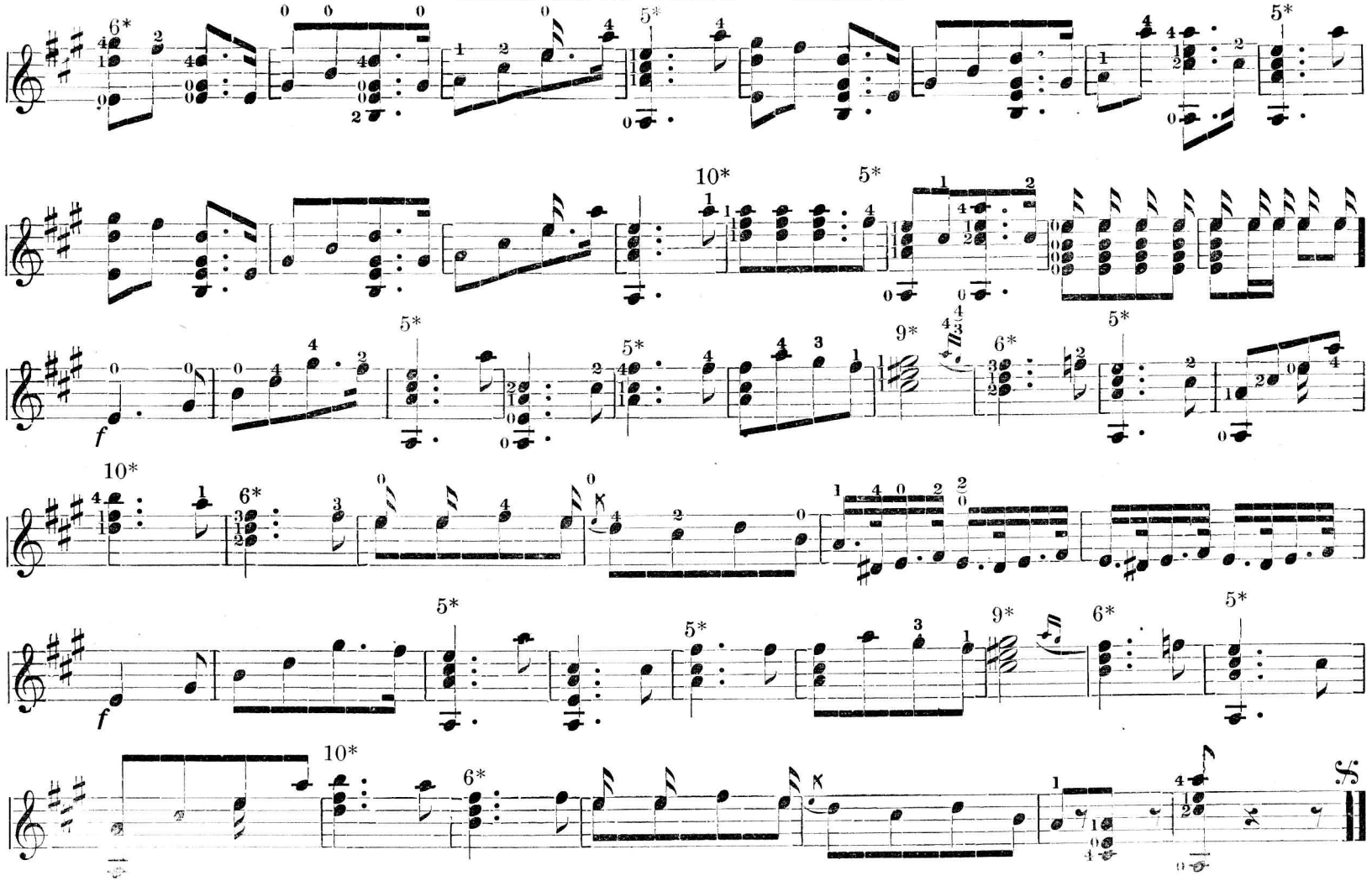
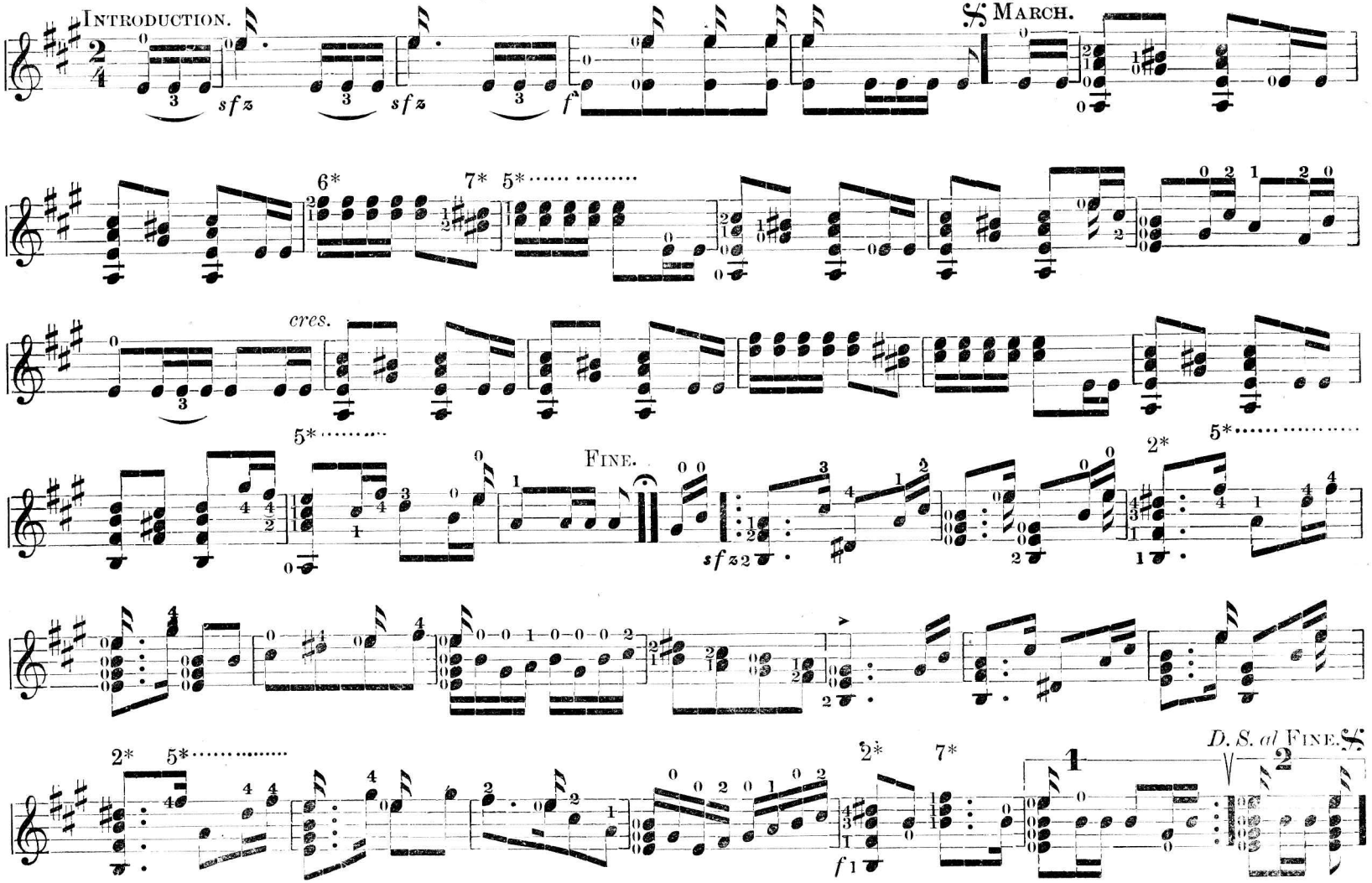
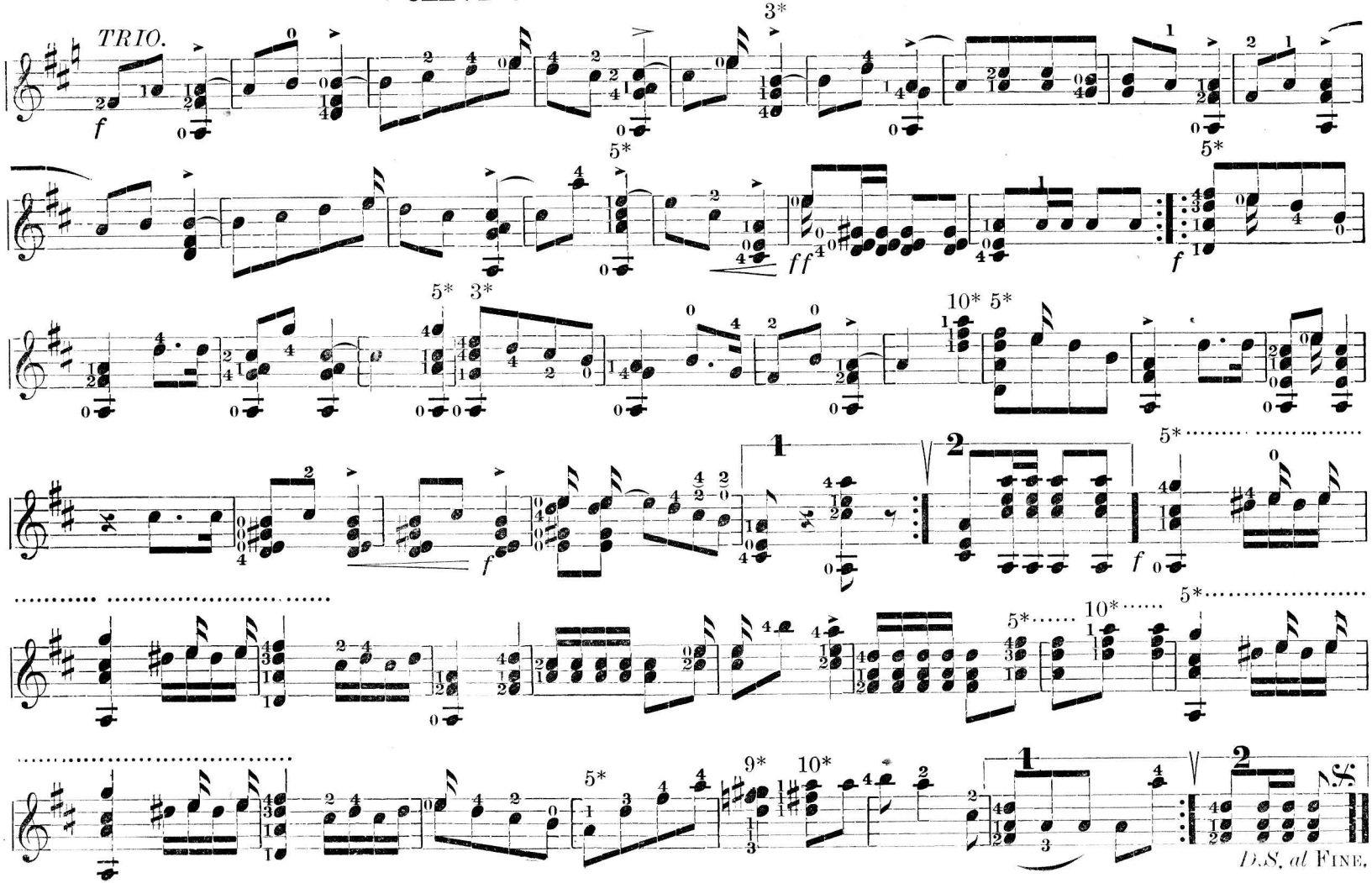
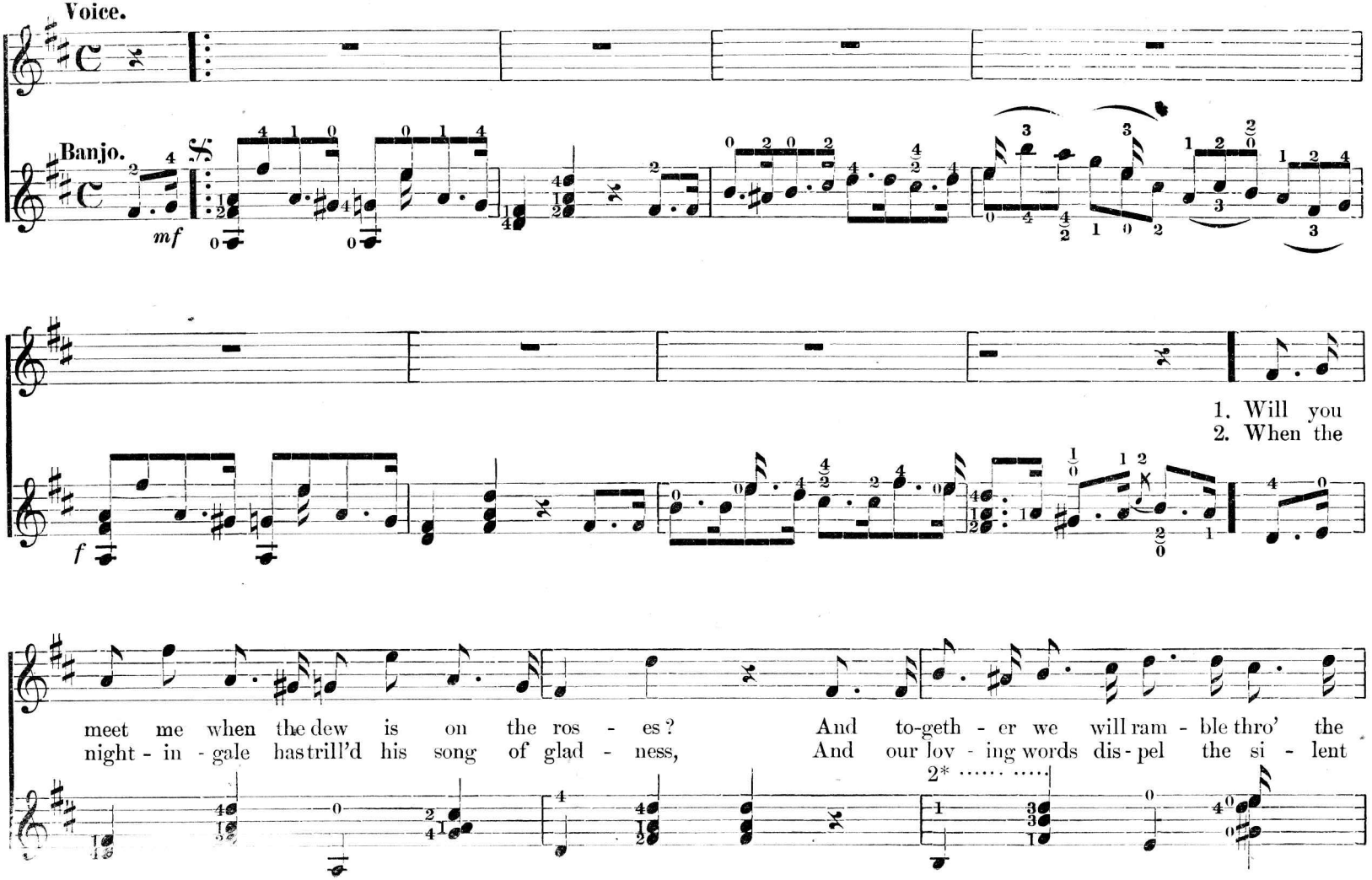


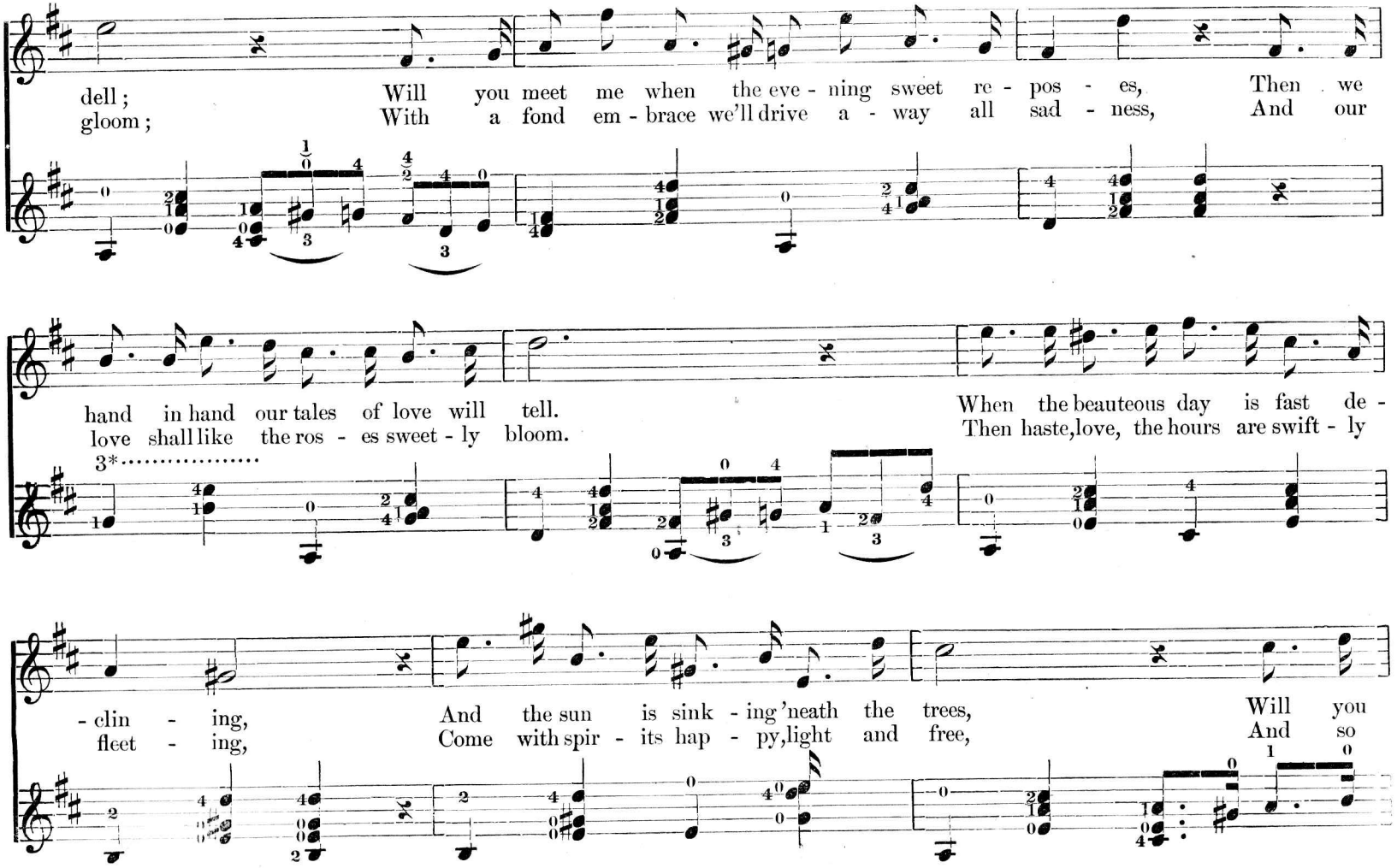
SKIP ROPE CLOG. Concluded.

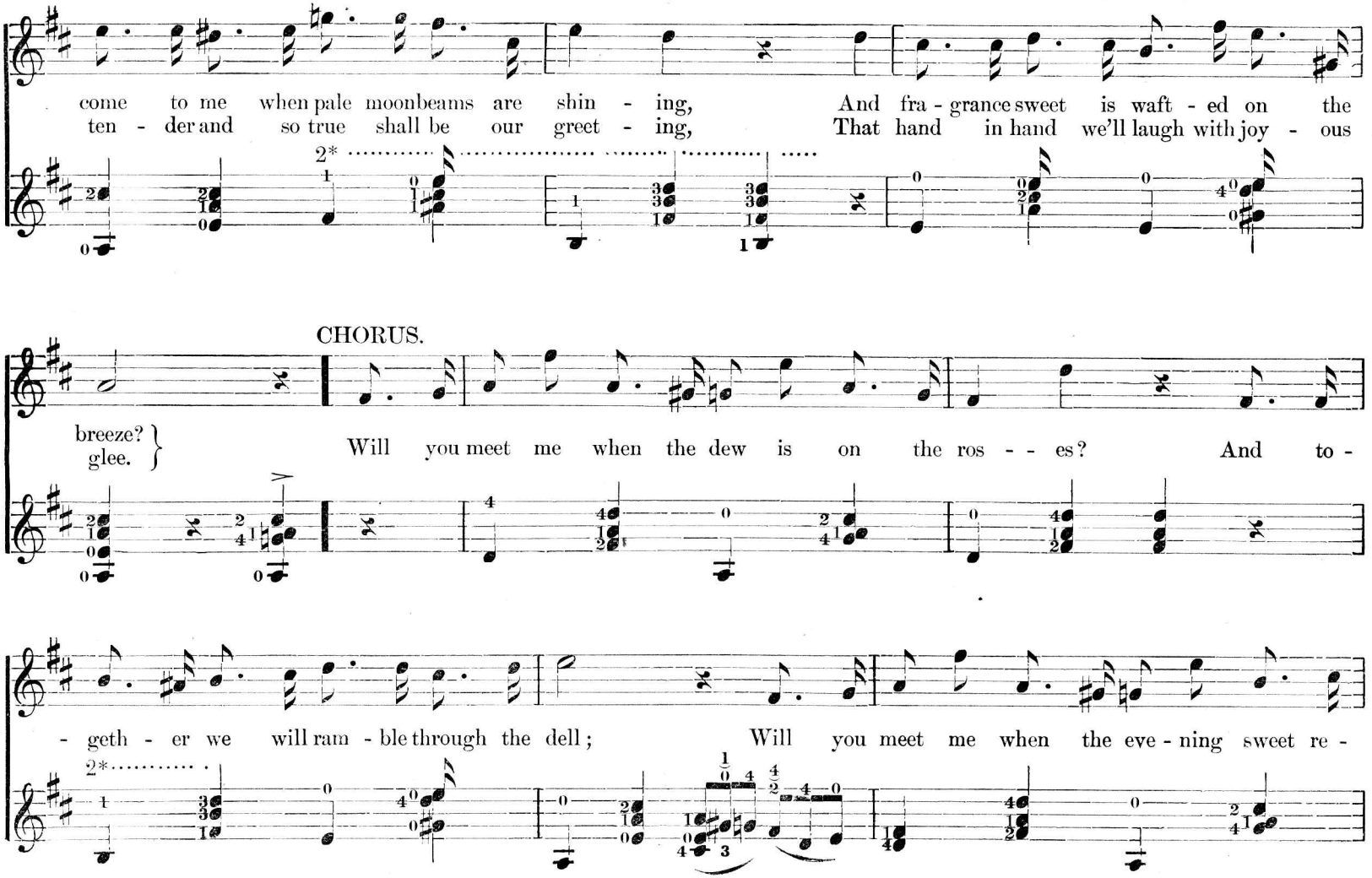


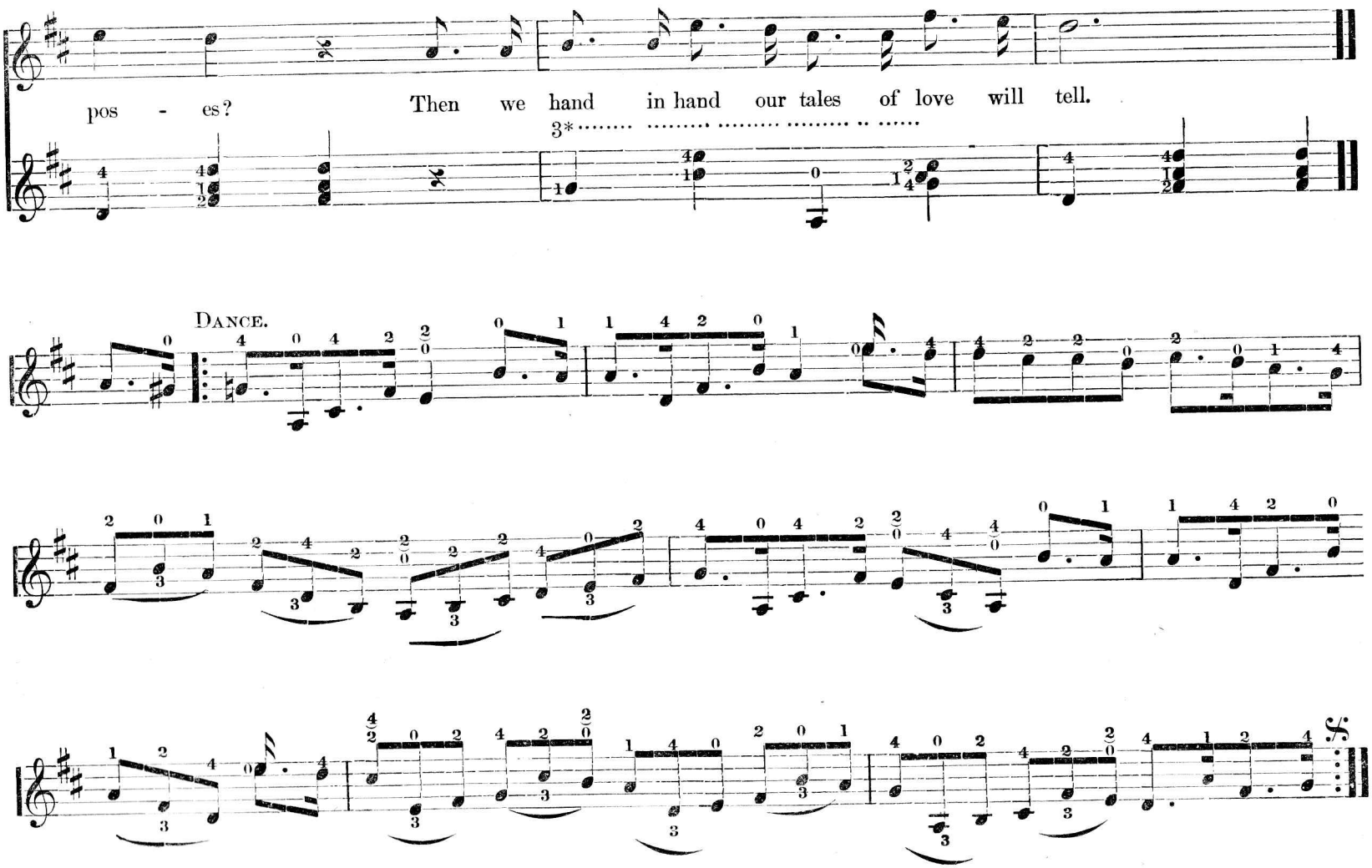
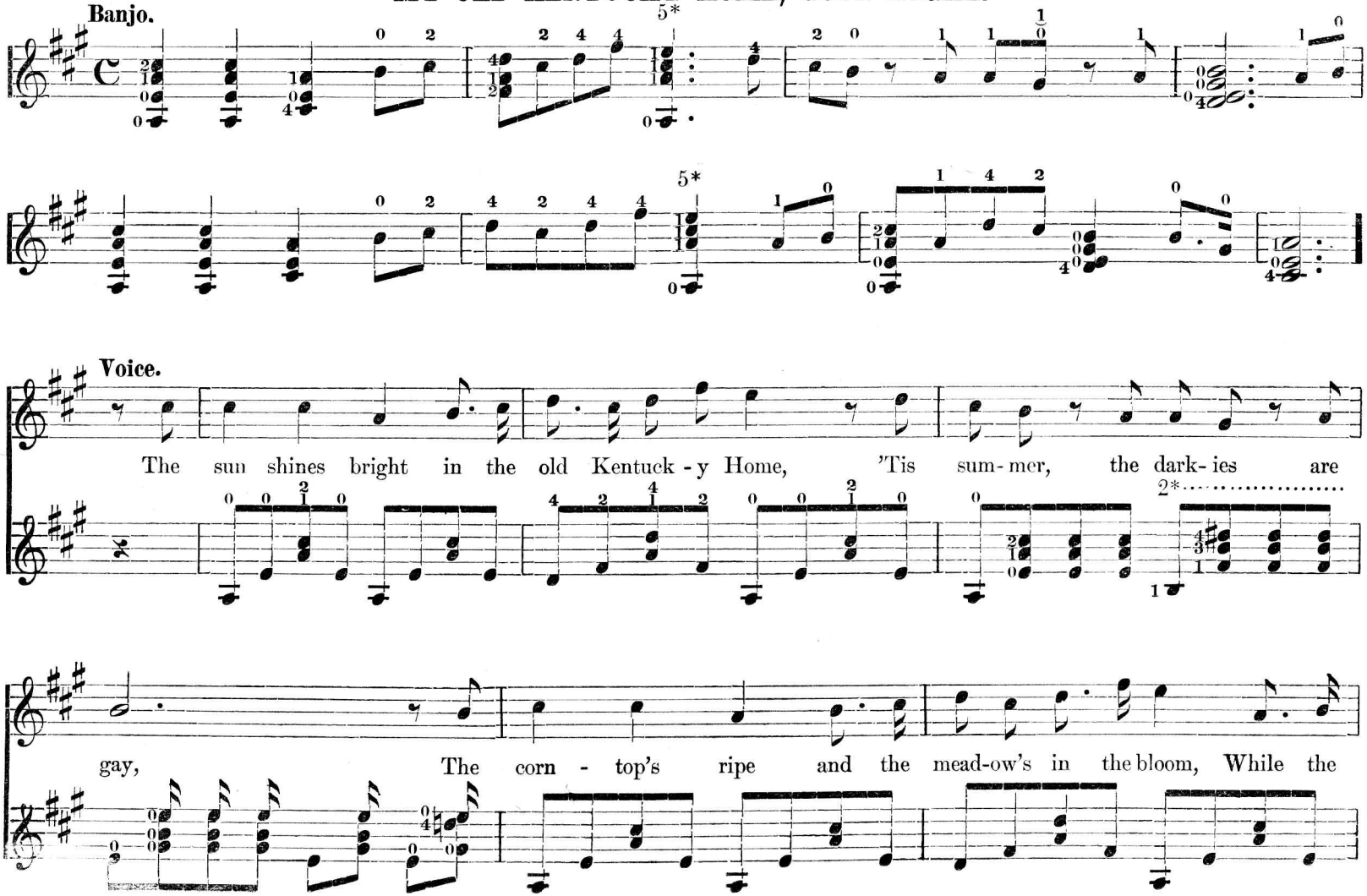
STRADELLA.

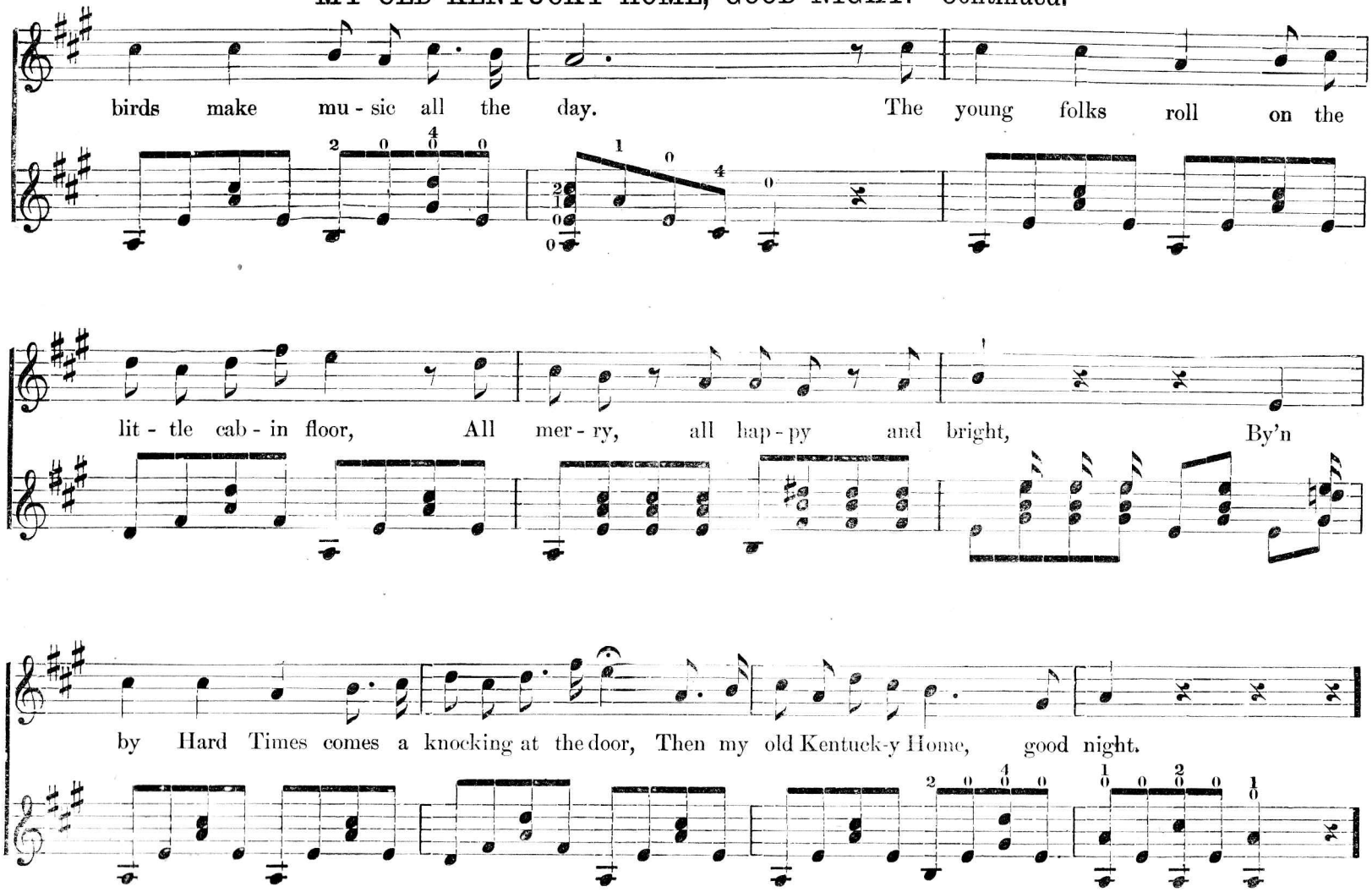


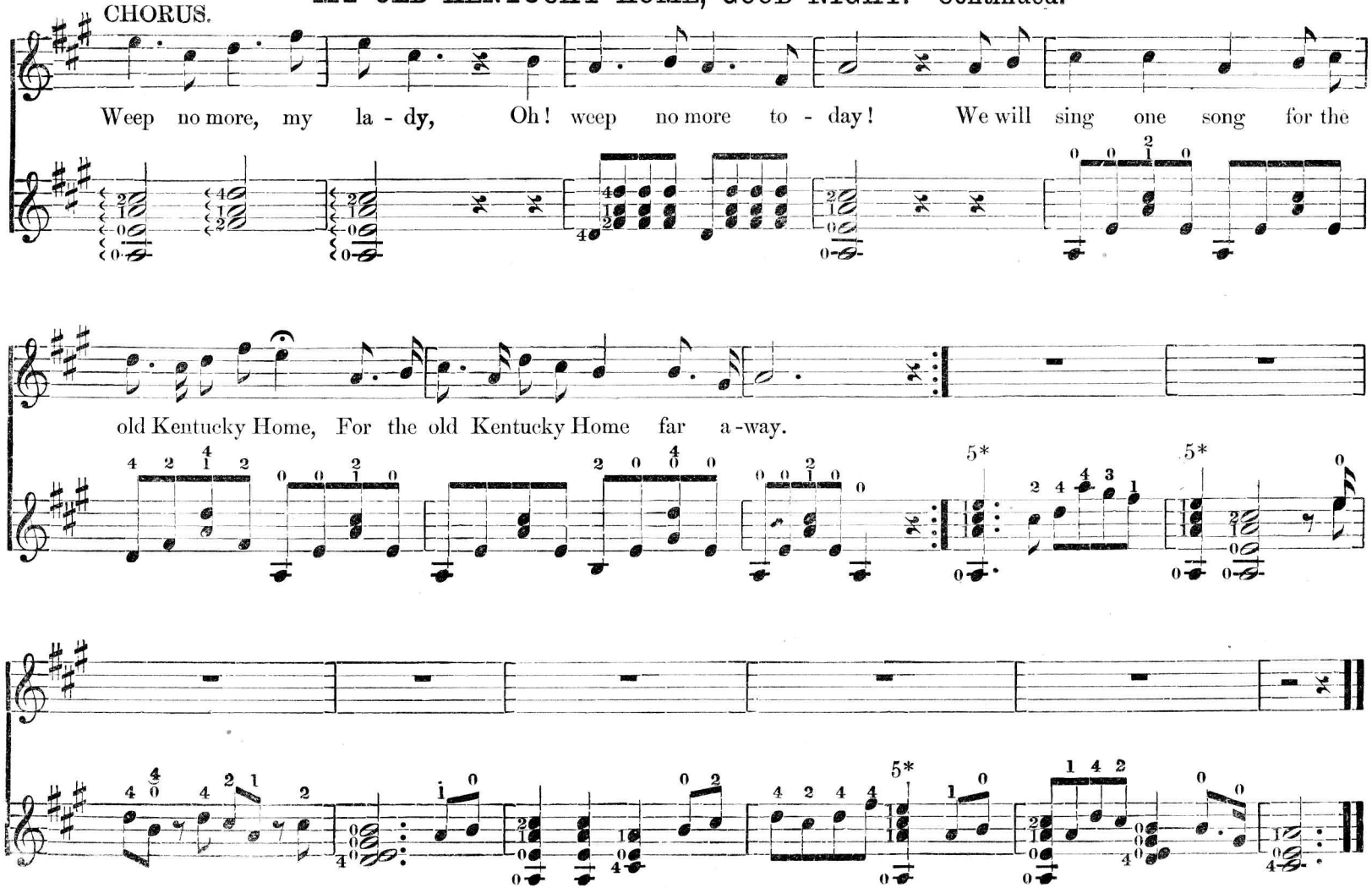
MEDLEY FROM PATIENCE.

MEDLEY FROM PATIENCE. Continued.

MEDLEY FROM PATIENCE. Continued.

MEDLEY FROM PATIENCE. Concluded.

FULL MOON UNION.

FULL MOON UNION. Concluded.

CLEVELAND GRAND MARCH.

CLEVELAND GRAND MARCH. Concluded.

"MEET ME WHEN THE DEW IS ON THE ROSES."

Voice.
Banjo.
mf
f
1. Will you
2. When the
meet me when the dew is on the ros - es?
night - in - gale has trill'd his song of glad - ness,
And to-geth - er we will ram - ble thro' the
And our lov - ing words dis - pel the si - lent

"MEET ME WHEN THE DEW IS ON THE ROSES." Continued.

dell ; Will you meet me when the eve - ning sweet re - pos - es, Then we
gloom ; With a fond em - brace we'll drive a - way all sad - ness, And our
hand in hand our tales of love will tell. When the beauteous day is fast de -
love shall like the ros - es sweet - ly bloom. Then haste, love, the hours are swift - ly
3*.....
- clin - ing, And the sun is sink - ing 'neath the trees, Will you
fleet - ing, Come with spir - its hap - py, light and free, And so

"MEET ME WHEN THE DEW IS ON THE ROSES." Continued.

come to me when pale moonbeams are shin - ing, And fra - grance sweet is waft - ed on the
ten - der and so true shall be our greet - ing, That hand in hand we'll laugh with joy - ous
CHORUS.
breeze?
glee.
Will you meet me when the dew is on the ros - - es? And to -
- geth - er we will ram - ble through the dell; Will you meet me when the eve - ning sweet re -

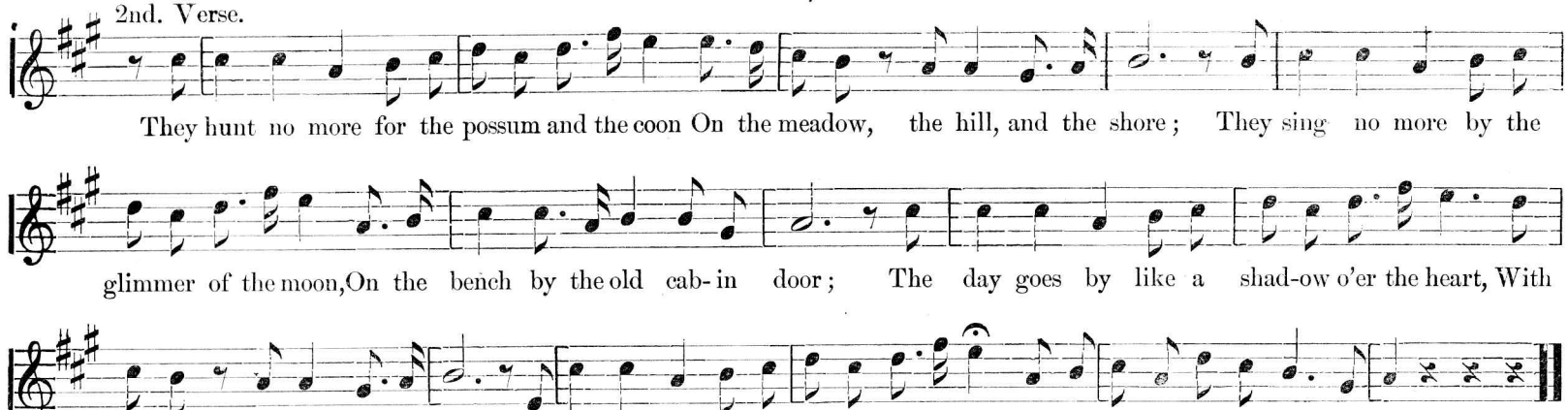
"MEET ME WHEN THE DEW IS ON THE ROSES." Concluded.

MY OLD KENTUCKY HOME, GOOD NIGHT.

Banjo.
Voice.
The sun shines bright in the old Kentuck - y Home, 'Tis sum- mer, the dark- ies are
gay, The corn - top's ripe and the mead-ow's in the bloom, While the

MY OLD KENTUCKY HOME, GOOD NIGHT. Continued.

birds make mu - sic all the day. The young folks roll on the
lit - tle cab - in floor, All mer - ry, all hap - py and bright, By'n
by Hard Times comes a knocking at the door, Then my old Kentuck-y Home, good night.

MY OLD KENTUCKY HOME, GOOD NIGHT. Continued.

CHORUS.
Weep no more, my la - dy, Oh! weep no more to - day! We will sing one song for the
old Kentucky Home, For the old Kentucky Home far a-way.

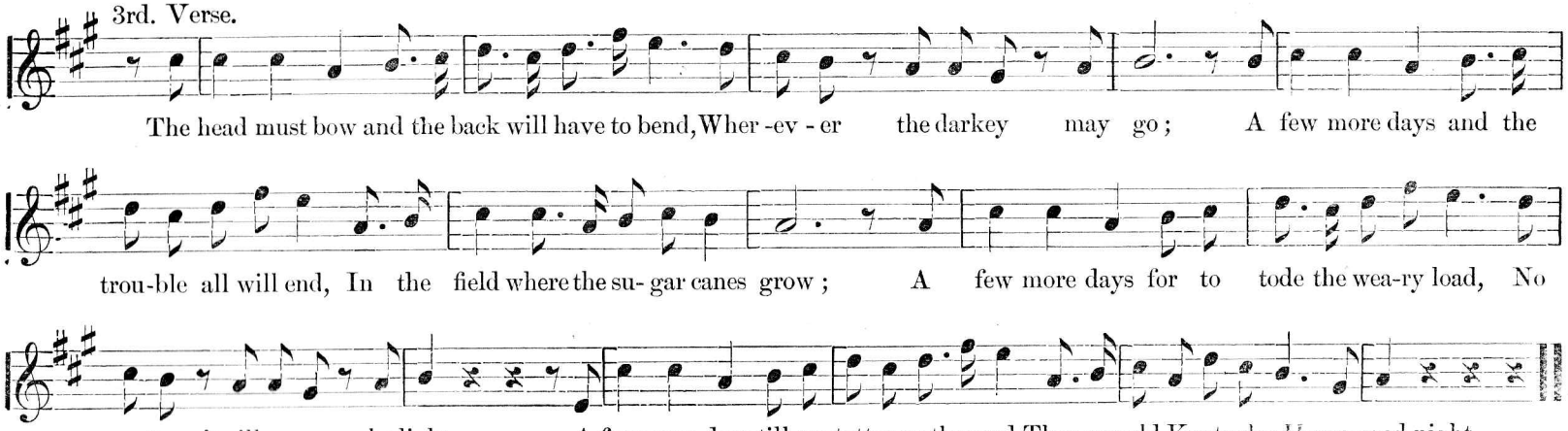
MY OLD KENTUCKY HOME, GOOD NIGHT. Concluded.

2nd. Verse.

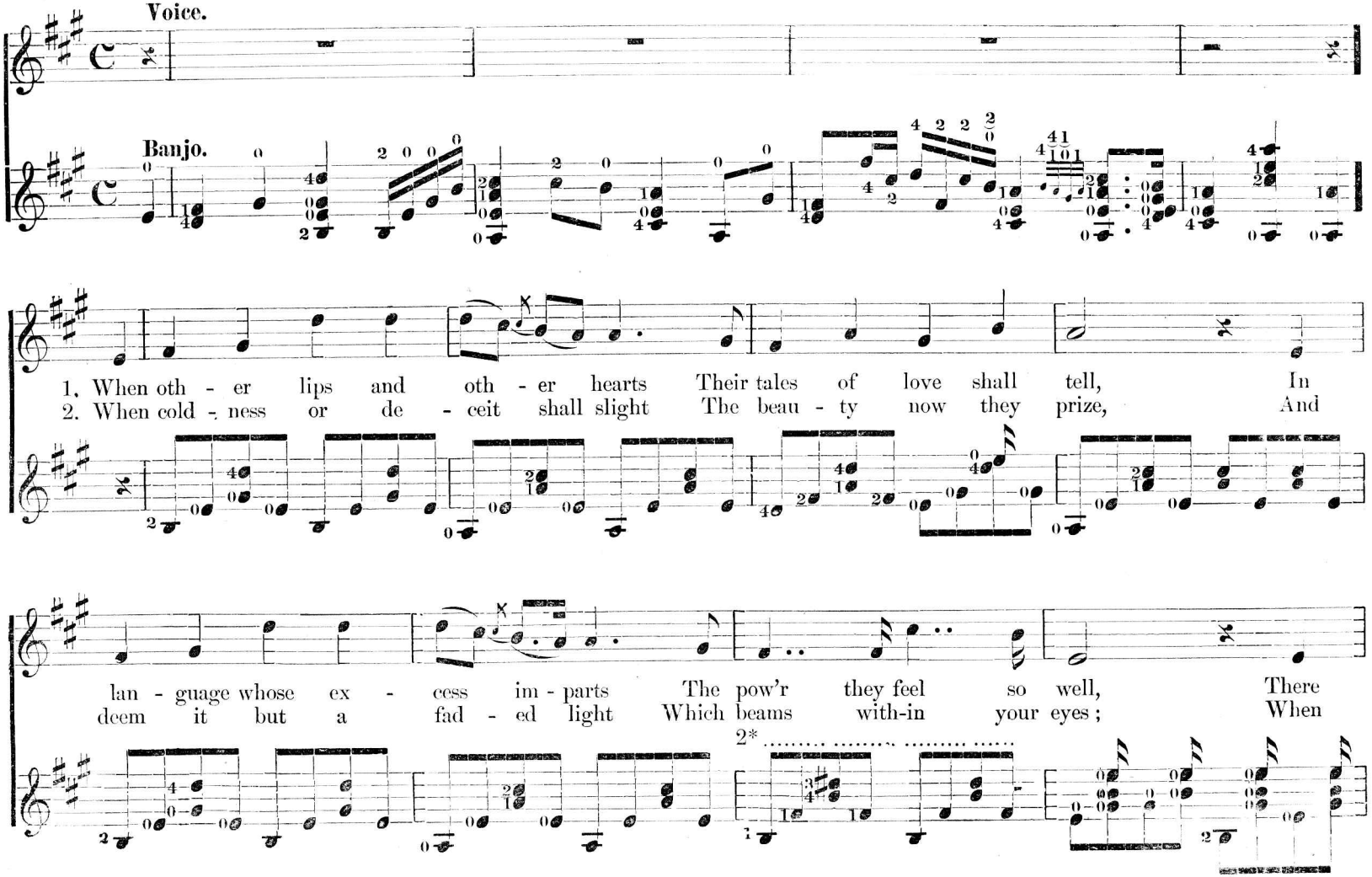

They hunt no more for the possum and the coon On the meadow, the hill, and the shore; They sing no more by the
glimmer of the moon, On the bench by the old cab-in door; The day goes by like a shad-ow o'er the heart, With
sor-row where all was de-light! The time has come when the darkies have to part, Then my old Kentucky Home, good night.

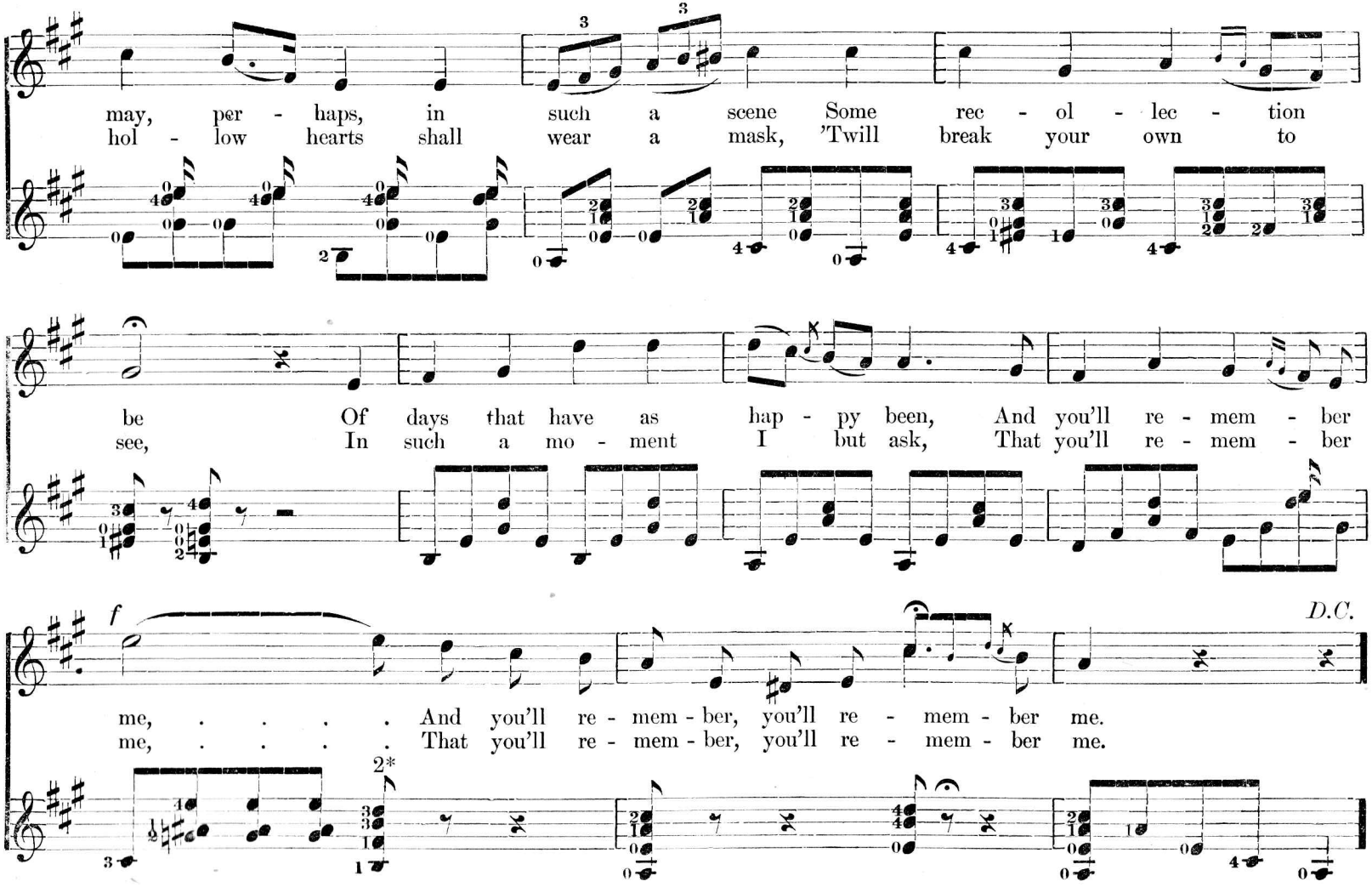
CHORUS.

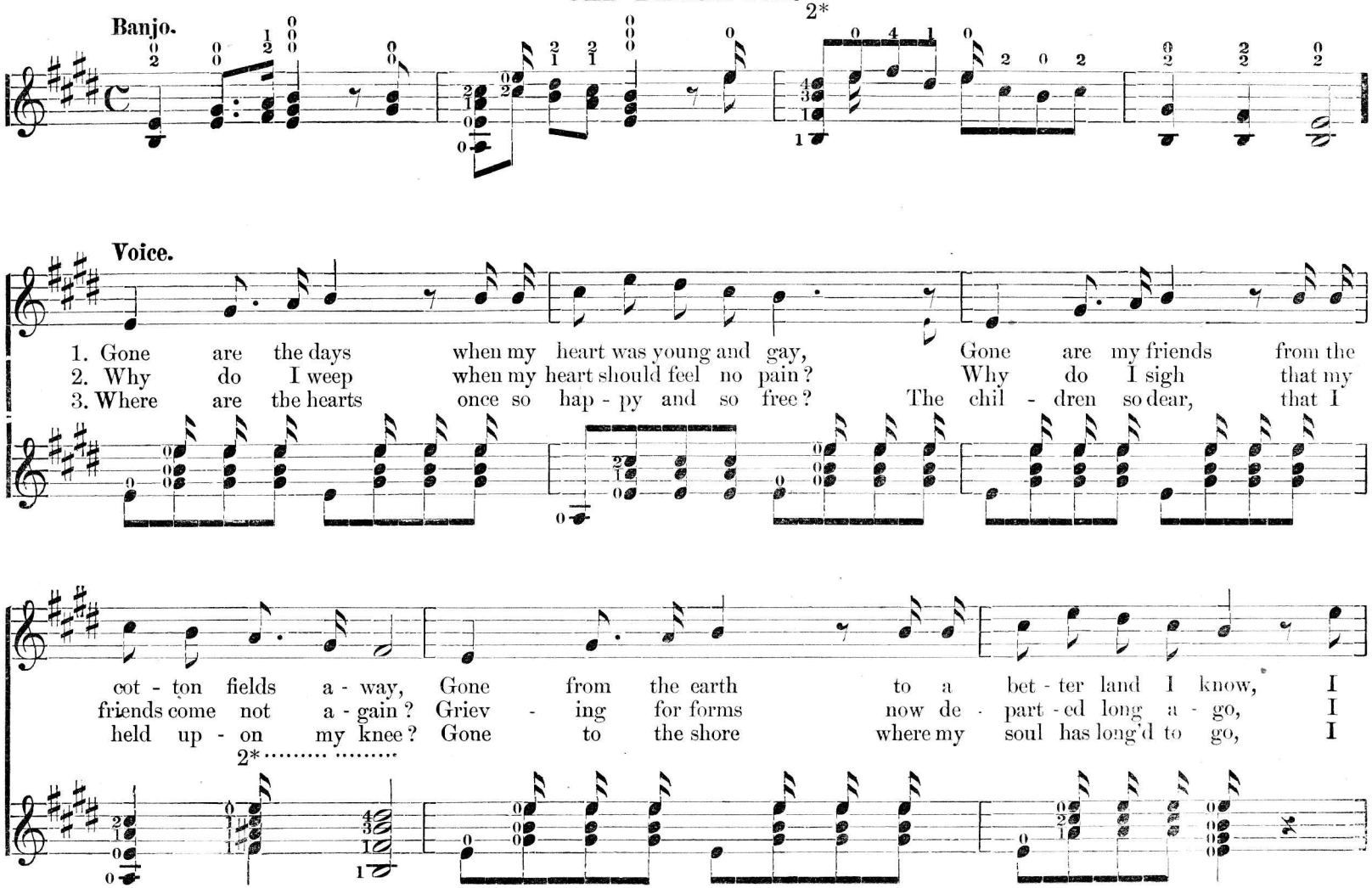
3rd. Verse.

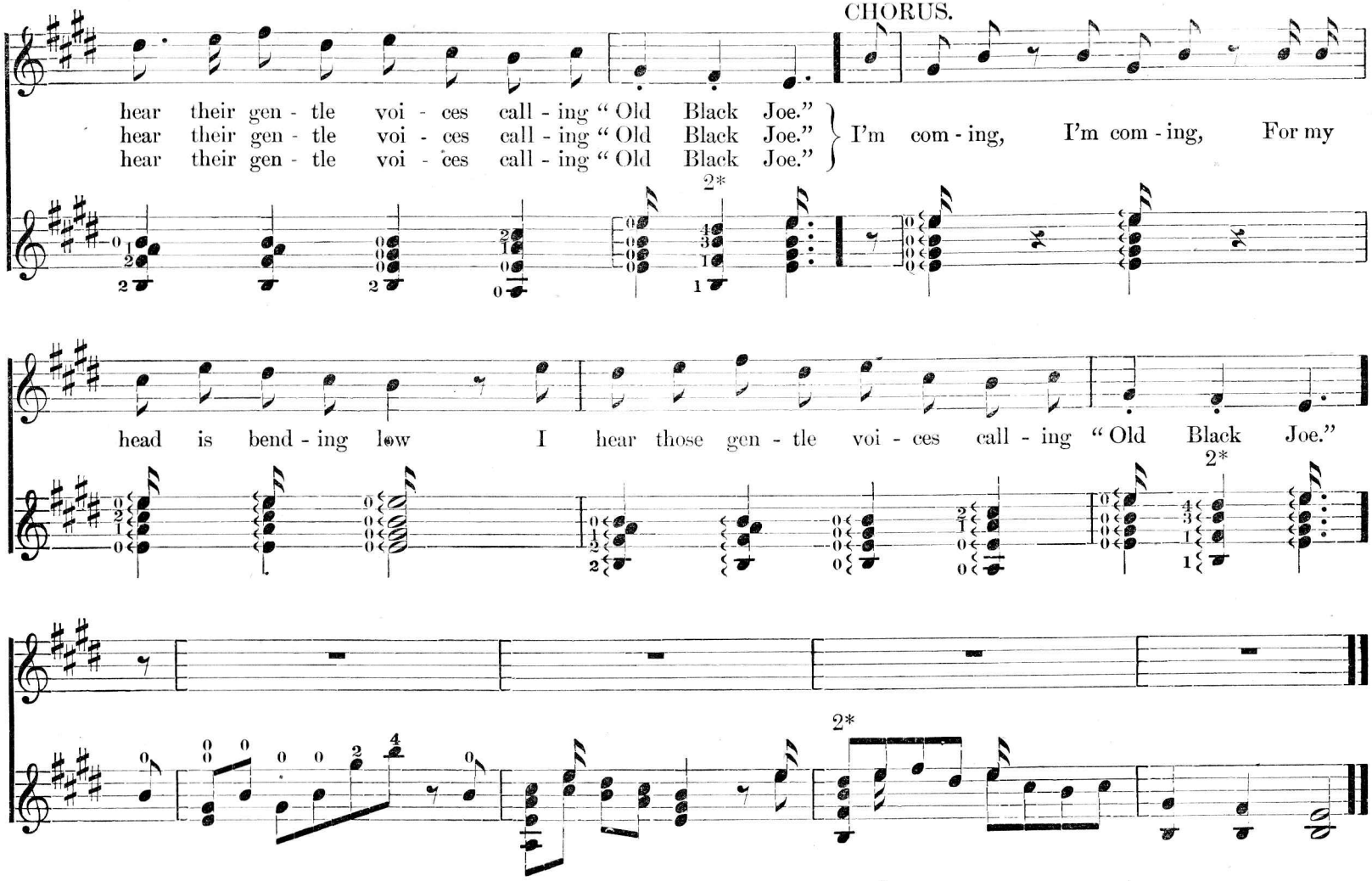

The head must bow and the back will have to bend, Wher-ev-er the darkey may go; A few more days and the
trou-ble all will end, In the field where the su-gar canes grow; A few more days for to tode the wea-ry load, No
matter, 'twill never be light, A few more days till we totter on the road, Then my old Kentucky Home, good night.

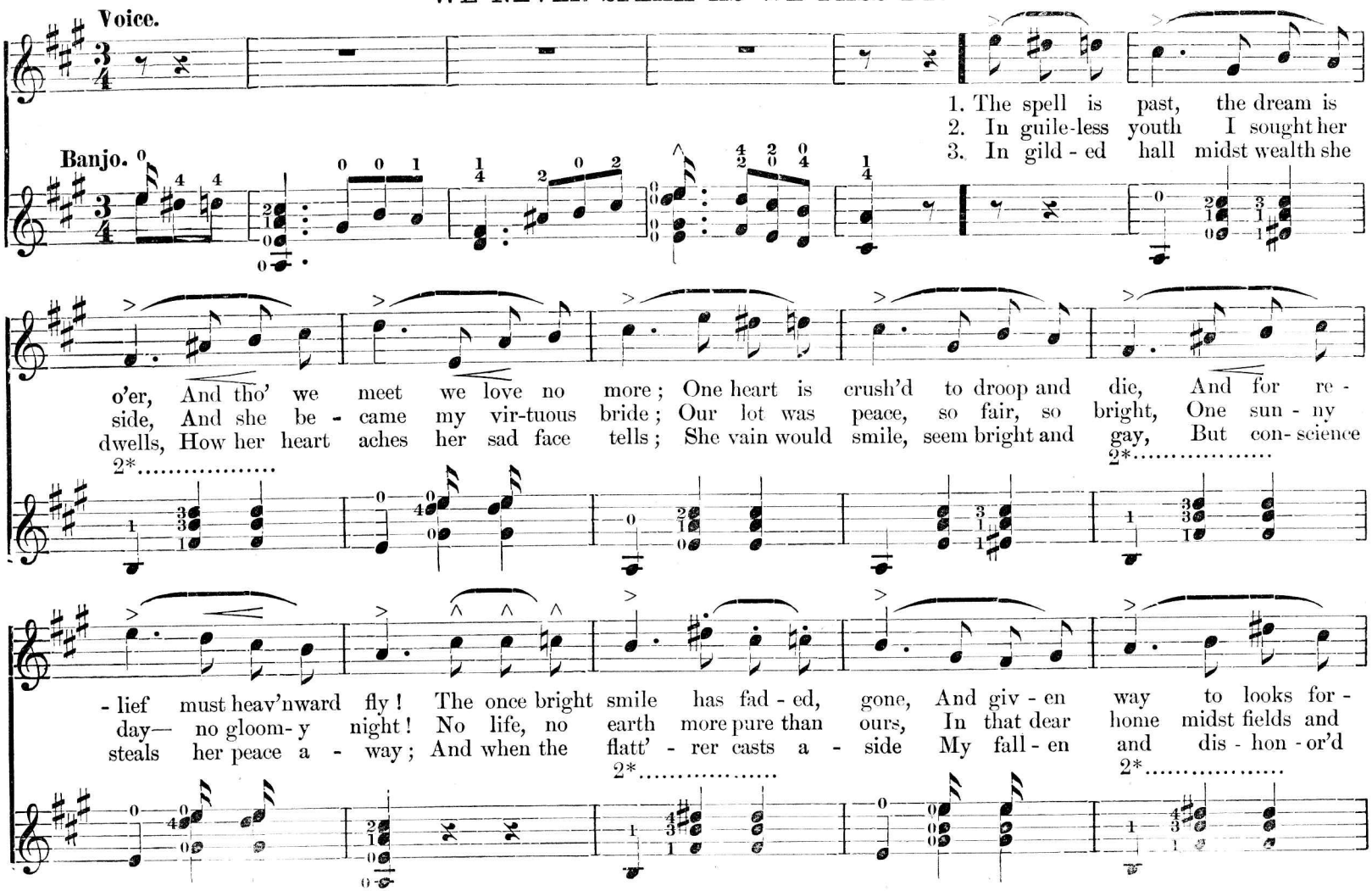
CHORUS.

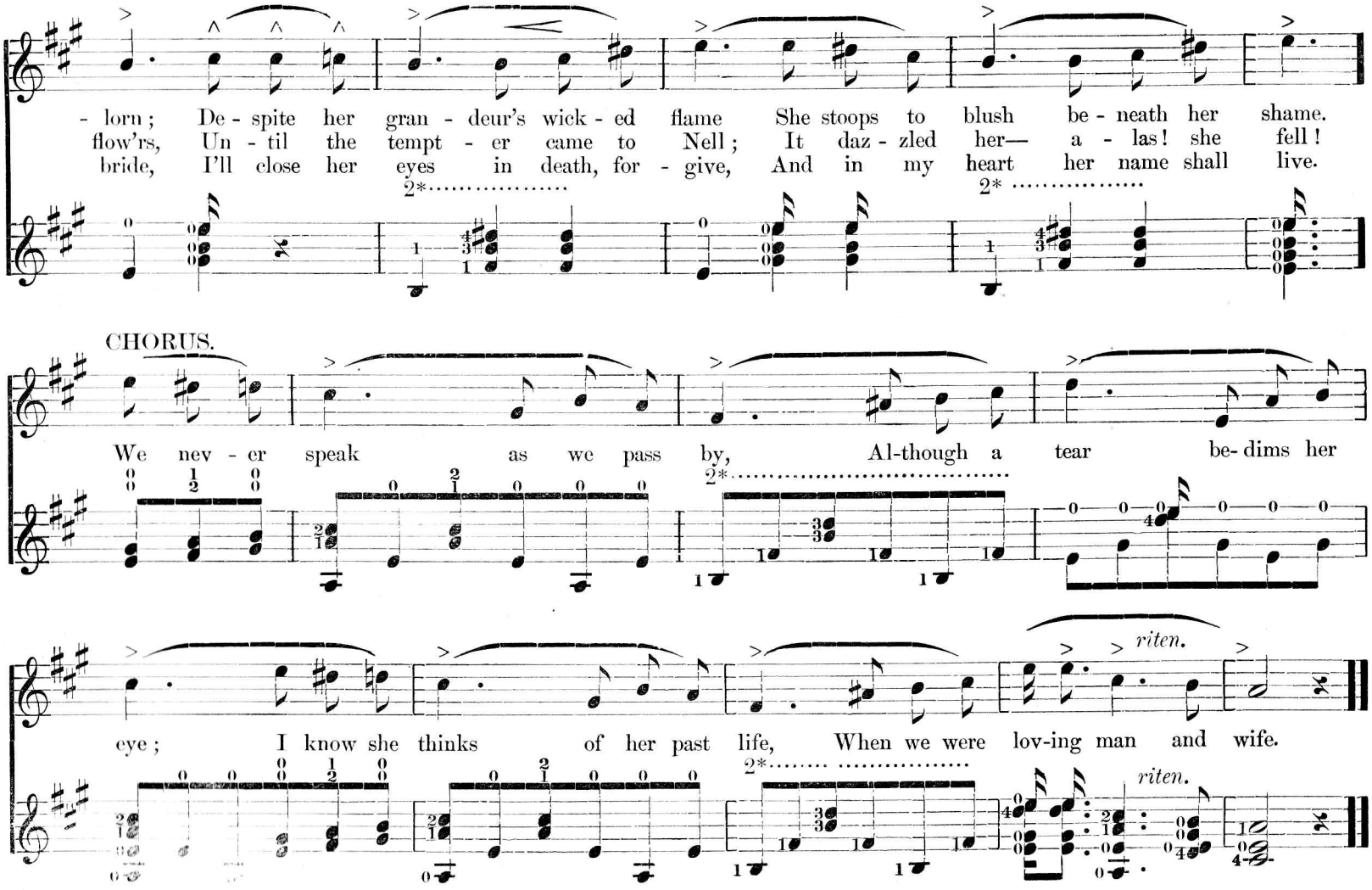
"THEN YOU'LL REMEMBER ME."

Voice.
Banjo.
1. When oth - er lips and oth - er hearts Their tales of love shall tell, In
2. When cold - ness or de - ceit shall slight The beau - ty now they prize, And
lan - guage whose ex - cess im - parts The pow'r they feel so well, There
deem it but a fad - ed light Which beams with-in your eyes; When

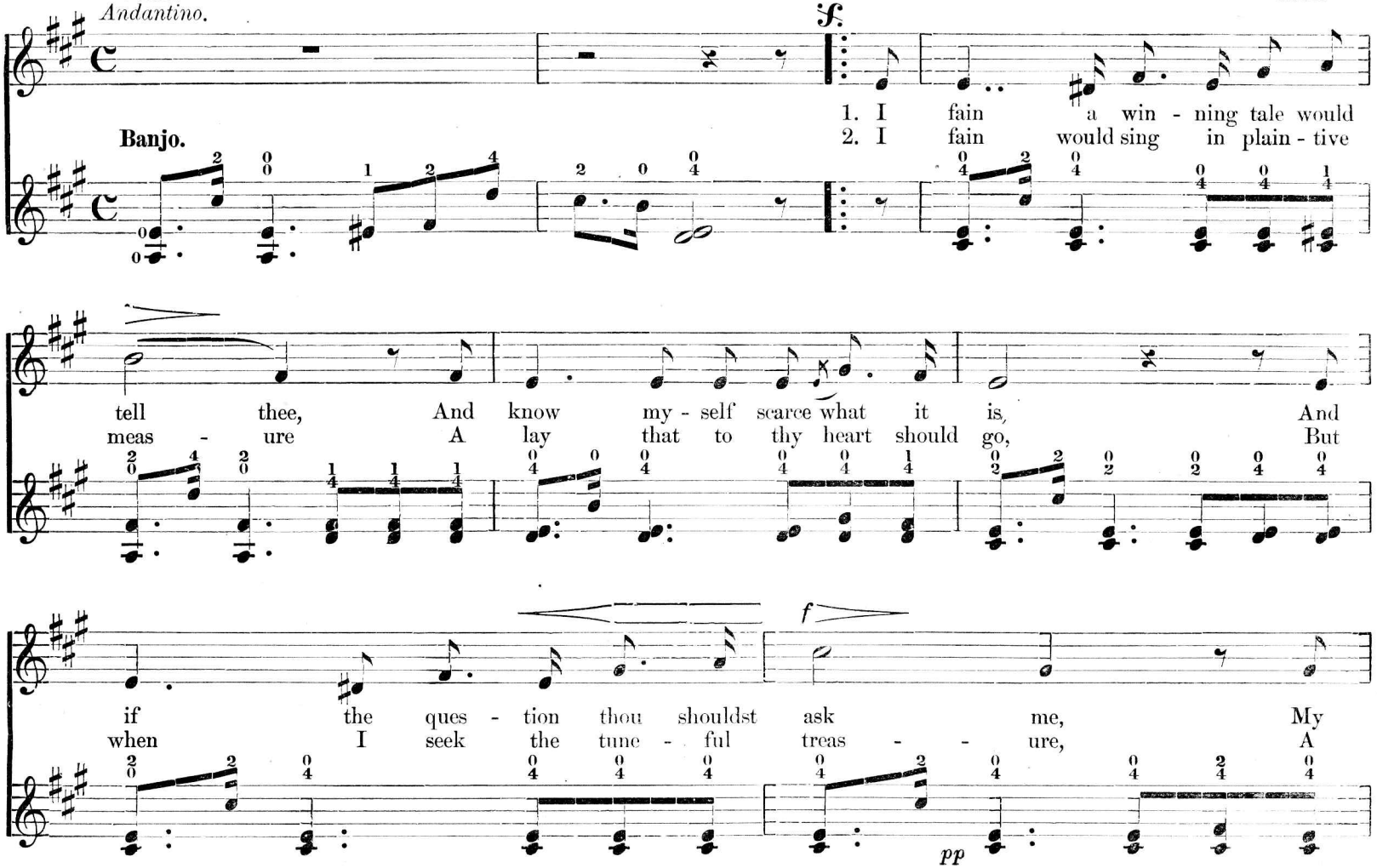
"THEN YOU'LL REMEMBER ME." Concluded.

may, per - haps, in such a scene Some rec - ol - lec - tion
hol - low hearts shall wear a mask, 'Twill break your own to
be Of days that have as hap - py been, And you'll re - mem - ber
see, In such a mo - ment I but ask, That you'll re - mem - ber
f
D.C.
me, ... And you'll re - mem - ber, you'll re - mem - ber me.
me, ... That you'll re - mem - ber, you'll re - mem - ber me.
2*

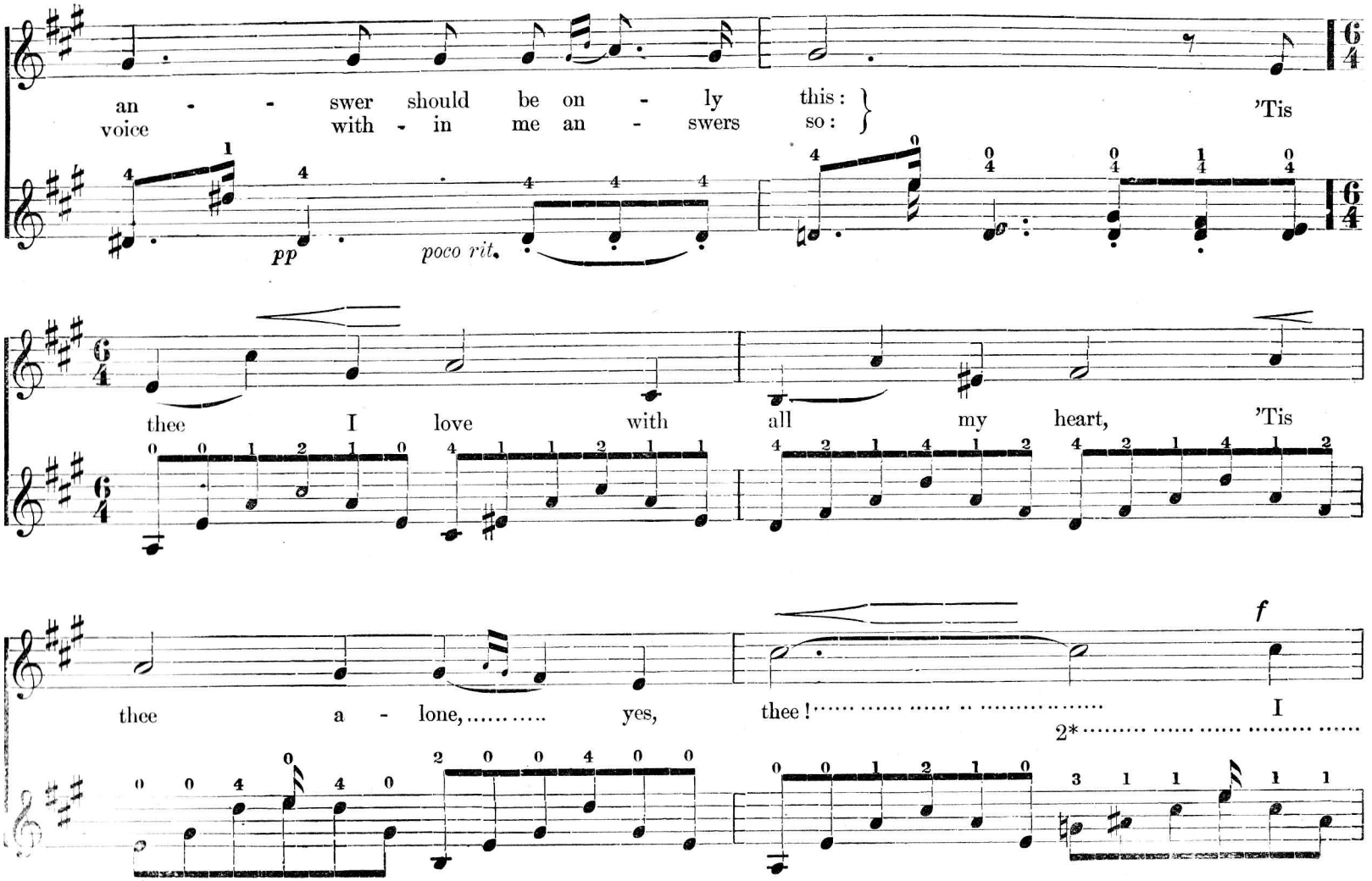
OLD BLACK JOE.

Banjo.
2*
Voice.
1. Gone are the days when my heart was young and gay, Gone are my friends from the
2. Why do I weep when my heart should feel no pain? Why do I sigh that my
3. Where are the hearts once so hap - py and so free? The chil - dren so dear, that I
cot - ton fields a - way, Gone from the earth to a bet - ter land I know, I
friends come not a - gain? Griev - ing for forms now de - part - ed long a - go, I
held up - on my knee? Gone to the shore where my soul has long'd to go, I
2*

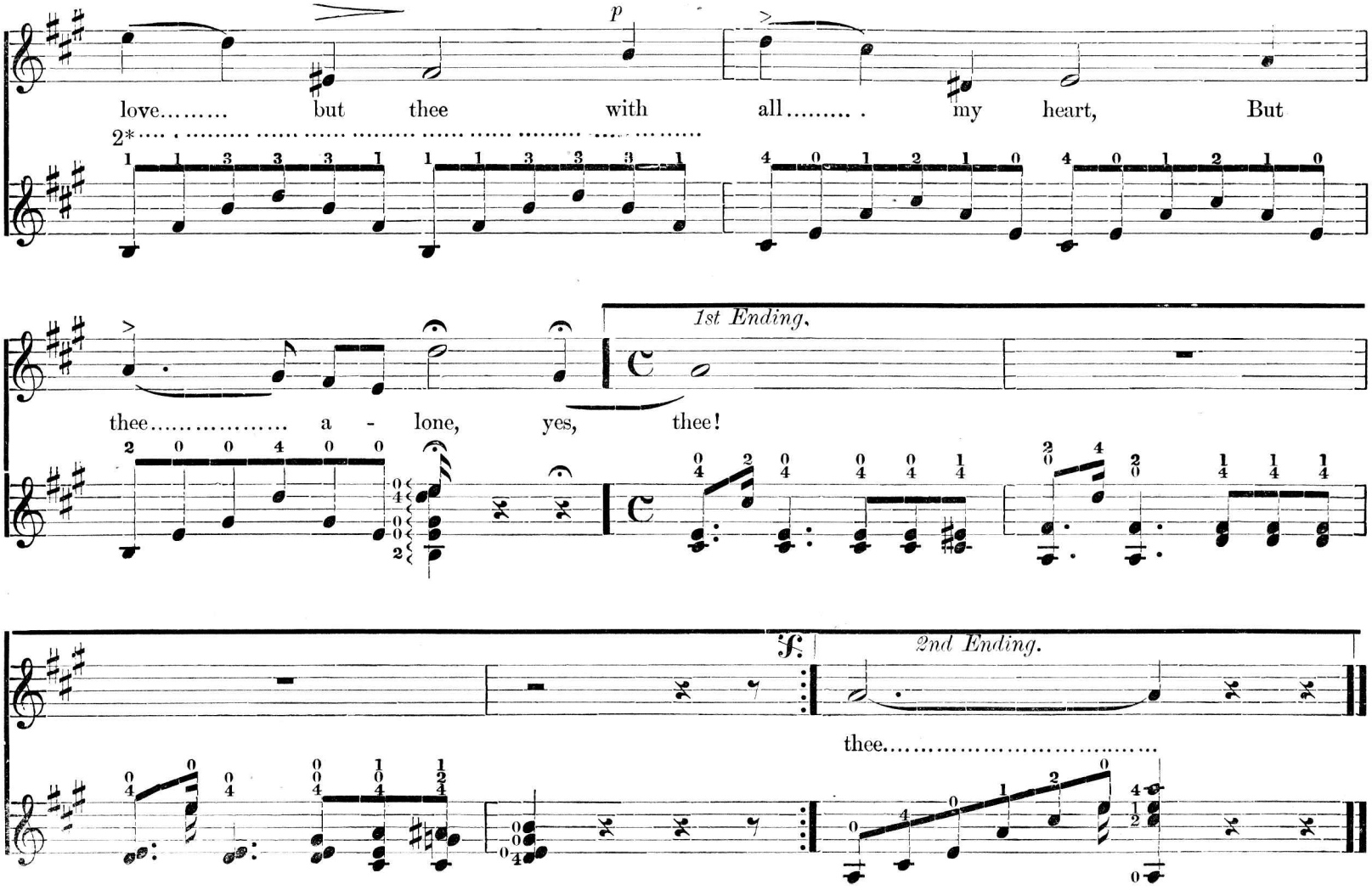
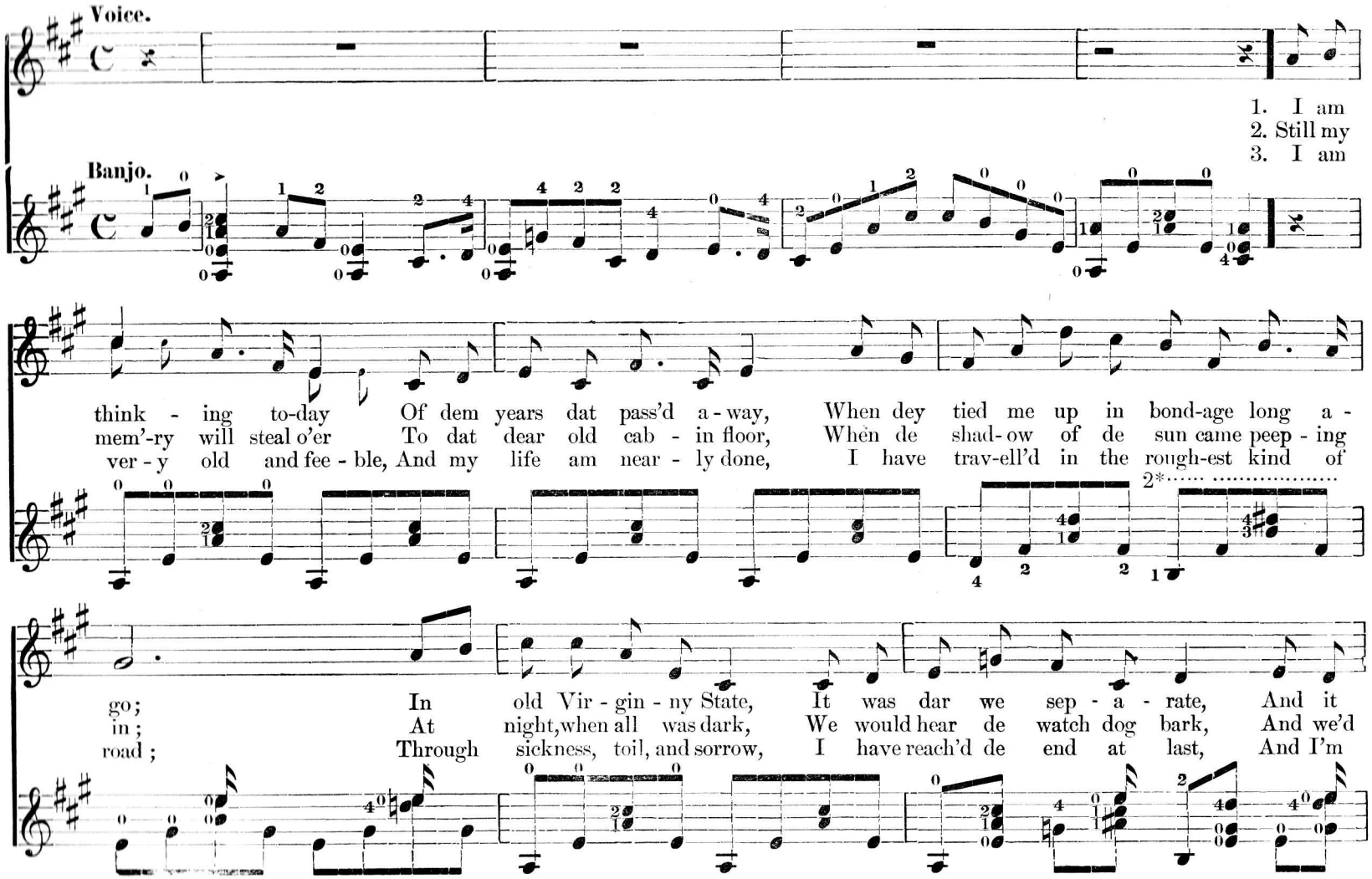
OLD BLACK JOE. Concluded.

CHORUS.
hear their gen - tle voi - ces call - ing "Old Black Joe."
hear their gen - tle voi - ces call - ing "Old Black Joe."
hear their gen - tle voi - ces call - ing "Old Black Joe."
I'm com - ing, I'm com - ing, For my
head is bend - ing low I hear those gen - tle voi - ces call - ing "Old Black Joe."
2*
2*
2*

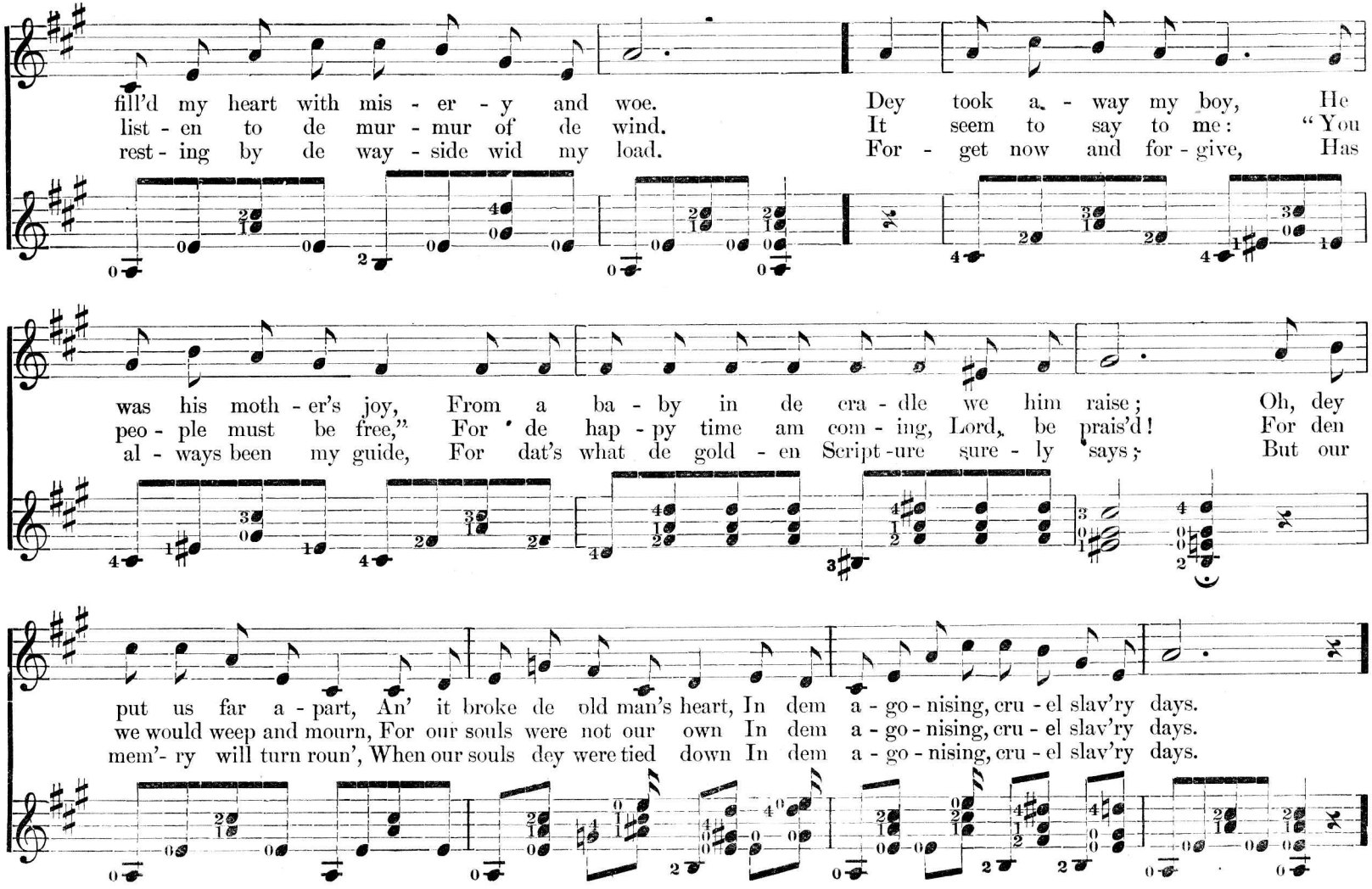
WE NEVER SPEAK AS WE PASS BY.

Voice.
Banjo.
1. The spell is past, the dream is
2. In guile-less youth I sought her
3. In gild - ed hall midst wealth she
o'er, And tho' we meet we love no more; One heart is crush'd to droop and die, And for re -
side, And she be - came my vir-tuous bride; Our lot was peace, so fair, so bright, One sun - ny
dwells, How her heart aches her sad face tells; She vain would smile, seem bright and gay, But con- science
2*.....
- lief must heav'nward fly! The once bright smile has fad - ed, gone, And giv - en way to looks for -
day— no gloom- y night! No life, no earth more pure than ours, In that dear home midst fields and
steals her peace a - way; And when the flatt' - rer casts a - side My fall - en and dis - hon - or'd
2*.....
2*.....
2*.....

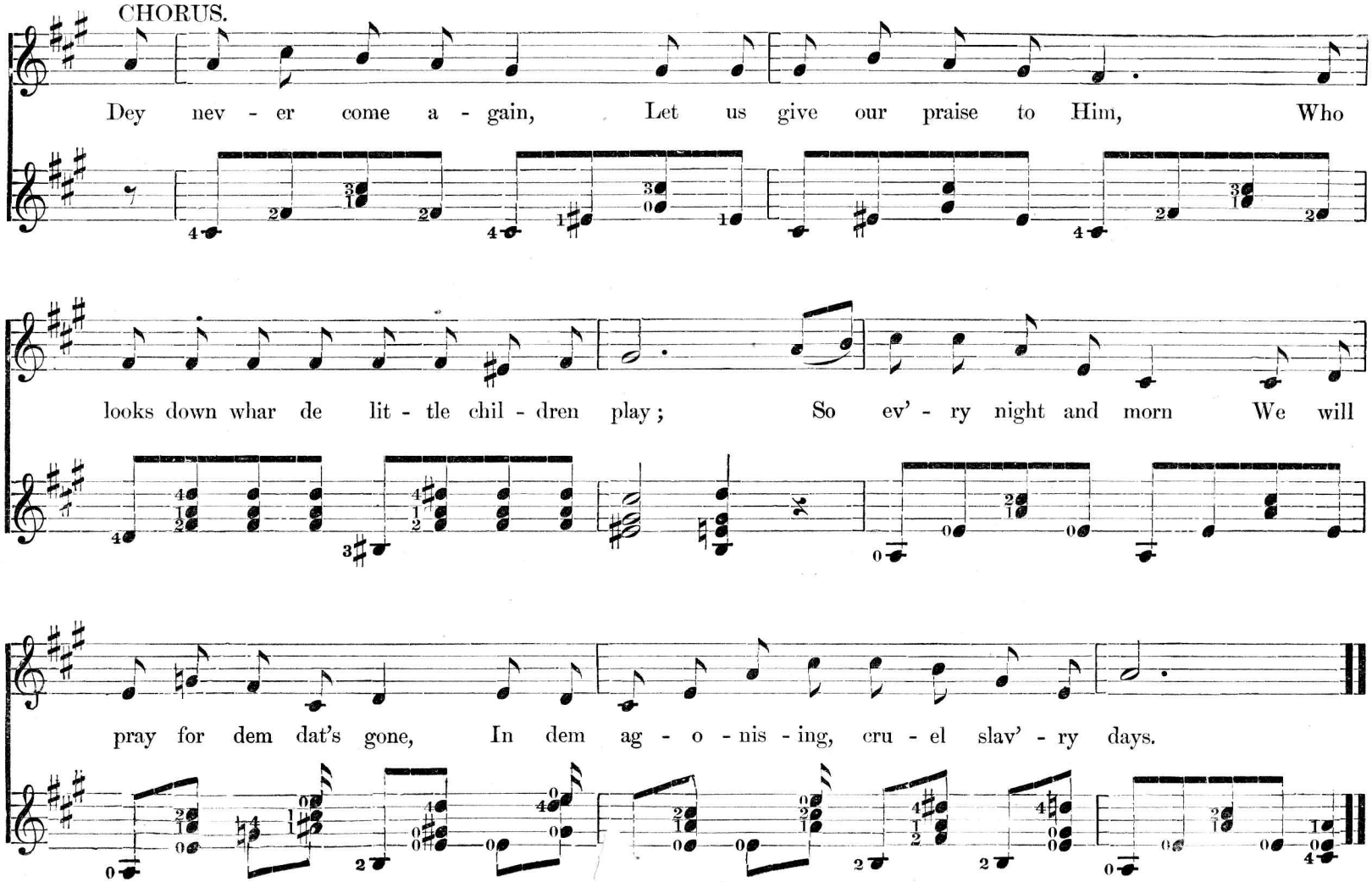
WE NEVER SPEAK AS WE PASS BY. Concluded.

- lorn ; De - spite her gran - deur's wick - ed flame She stoops to blush be - neath her shame.
flow'rs, Un - til the tempt - er came to Nell ; It daz - zled her— a - las! she fell!
bride, I'll close her eyes in death, for - give, And in my heart her name shall live.
CHORUS.
We nev - er speak as we pass by, Al-though a tear be-dims her
eye ; I know she thinks of her past life, When we were lov-ing man and wife.
riten.
riten.

EMBARRASSMENT.

Voice.
Andantino.
ABT.
Banjo.
1. I fain a win - ning tale would
2. I fain would sing in plain - tive
tell thee, And know my - self scarce what it is, And
meas - ure A lay that to thy heart should go, But
if the ques - tion thou shouldst ask me, My
when I seek the tune - ful treas - - ure, A
pp

EMBARRASSMENT. Continued.

an - - swer should be on - ly this:
voice with - in me an - swers so:
'Tis
pp
poco rit.
thee I love with all my heart, 'Tis
thee a - lone, ... yes, thee! I
f
2*

EMBARRASSMENT. Concluded.

SLAVERY DAYS.

Voice.
Banjo.
1. I am
2. Still my
3. I am
think - ing to-day Of dem years dat pass'd a - way, When dey tied me up in bond-age long a -
mem'-ry will steal o'er To dat dear old cab - in floor, When de shad-ow of de sun came peep - ing
ver - y old and fee - ble, And my life am near - ly done, I have trav-ell'd in the rough-est kind of
go; In old Vir - gin - ny State, It was dar we sep - a - rate, And it
in; At night, when all was dark, We would hear de watch dog bark, And we'd
road; Through sickness, toil, and sorrow, I have reach'd de end at last, And I'm

SLAVERY DAYS. Continued.

fill'd my heart with mis - er - y and woe.
list - en to de mur - mur of de wind.
rest - ing by de way - side wid my load.
Dey took a - way my boy, He
It seem to say to me: "You
For - get now and for - give, Has
was his moth - er's joy, From a ba - by in de cra - dle we him raise; Oh, dey
peo - ple must be free," For de hap - py time am com - ing, Lord, be prais'd! For den
al - ways been my guide, For dat's what de gold - en Script - ure sure - ly says; But our
put us far a - part, An' it broke de old man's heart, In dem a - go - nising, cru - el slav'ry days.
we would weep and mourn, For our souls were not our own In dem a - go - nising, cru - el slav'ry days.
mem'- ry will turn roun', When our souls dey were tied down In dem a - go - nising, cru - el slav'ry days.

SLAVERY DAYS. Concluded.

CHORUS.
Dey nev - er come a - gain, Let us give our praise to Him, Who
looks down whar de lit - tle chil - dren play; So ev' - ry night and morn We will
pray for dem dat's gone, In dem ag - o - nis - ing, cru - el slav' - ry days.

INDEX.

PAGE.

Rudiments of Music, ... 3 to 9

THE BANJO.

Care of the Banjo, ... 11
Barre, ... 14
Chromatic Scale, ... 14
Diagram of the Fingerboard, ... 13
Drum Chords, ... 33
Embellishments, ... 33
Favorite Keys, ... 14
Harmonics.—Left Hand, ... 31
Harmonics.—Right Hand, ... 31
Harp Chords, ... 31
How to Fret the Banjo, ... 12
How to Hold the Banjo, ... 10
How to String the Banjo, ... 11
How to Tune the Banjo by Ear, ... 12
How to Tune the Banjo to Piano, ... 12
Left-hand Fingering, ... 10
Natural Position of the Left-hand, ... 10
Positions, ... 14
Right-Hand Fingering in the Banjo style, . . 10
Right-Hand Fingering in the Guitar style, . . 11

SCALES WITH EXERCISES.

C Major, ... 15
A Minor, ... 15
G Major, ... 16
E Minor, ... 17
D Major, ... 17
B Minor, ... 18
A Major, ... 20

PAGE.

F♯ Minor, ... 21
E Major, ... 22
C♯ Minor, ... 23
B Major, ... 25
F Major, ... 26
D Minor, ... 27
B♭ Major, ... 28
G Minor, ... 29

Slur, ... 32
Tremolo, ... 33, 34, 35

INSTRUMENTAL.

Artistic Clog, ... 53
Belisario Selection, ... 64
Carnival of Venice, ... 21
Cleveland Grand March, ... 74
Crystal Schottische, ... 52
Elma Polka, ... 37
Essence of Old Virginny, ... 50
Fantaise, ... 62
Full Moon Union, ... 72
Gnome Waltz, ... 51
How Can I Leave Thee? 29
I Never Drink Behind the Bar, ... 41
It is Better to Laugh, &c. 62
Irish Air, ... 24
Irish Air, ... 30
Irish Jig, ... 23
Jig, ... 23
John Anderson, my Jo Jig, ... 22
Killarney, ... 36
Kiss Waltz, from "The Merry War," 38
La Francaise Schottische, ... 66
La Tyrolienne, ... 25

PAGE.

Le Petrie's Hornpipe, ... 47
Linda Di Chaminoux, ... 63
Miss Brady's Piano Fortay, ... 42
Mulligan Guard, ... 44
New Schottische, ... 56
Northern Route March, ... 48
Norton's Double Clog, ... 61
Operatic Melody, from "Der Freischutz," . . 19
Over the Garden Wall, ... 39
Pastime on the Levee, ... 56
Patience, Medley, ... 68
Pigeon Reel, ... 51
Polka, ... 17
Queen's Song, from "Iolanthe," 40
Rattlesnake Jig, ... 20
Rochester Schottische, ... 43
Scenes that are Brightest, ... 27
Skidmore Guard March, ... 54
Skip Rope Clog, ... 66
Stradella, selection, ... 67
Swallow-tail Jig, ... 28
Tempest of the Heart, ... 65
Tile Club Galop, ... 58
Titus Jig, ... 3
Walk Around, ... 57
Wise Men in all Ages, from "Mascot," . . . 46

VOCAL.

Embarrassment, ... 90
Meet Me When the Dew is on the Roses, . . 76
My Old Kentucky Home, Good-night, . . . 80
Old Black Joe, ... 86
Slavery Days, ... 93
Then You'll Remember Me, ... 84
We Never Speak as We Pass By, ... 88